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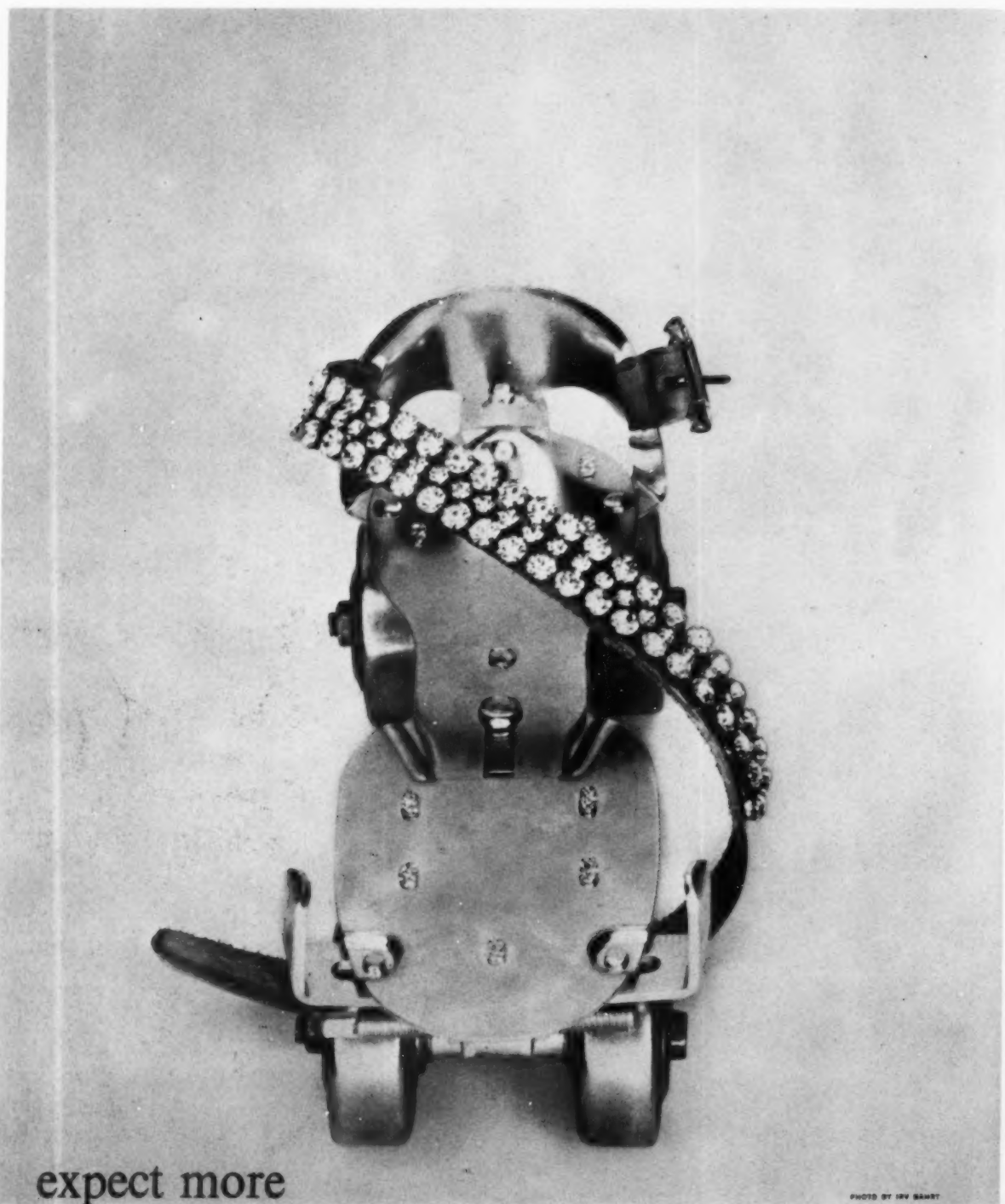
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# Award Certif

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*Art  
Direction  
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of Creative  
Advertising: West  
Coast exhibition  
of advertising and  
editorial art*  
design: gollin  
photo: mitchell



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# Advance Showings from Photo-Lettering Inc.

REVIEWS OF OUR 1962 SUPPLEMENT



216 EAST 45th ST. NEW YORK MU 2-2346

*D'Amico Flexican*

*Dom Cond. Duo 2*

50e DISCOVER advertisin

3780e TAPERING graciously ad

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3780m TAPERING graciously ad

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3780c TAPERING graciously ad

50m DISCOVER advertisin

3780m 15° TAPERING graciously ad

*Latinique 5*

*Congers Heavy 6*

50e ADVERTISE quality crea

3272e ADVERTS present qualit

3760m ADVERTISE quality crea

3272m ADVERTS present qualit

3760c ADVERTISE quality crea

3272c ADVERTS present qualit

3760m 15° ADVERTISE quality crea

3272m 15° ADVERTS present qualit

**PHOTOGRAPHY**

**Kranzten**  
**STUDIO, INC.**

22 W. HUBBARD STREET • CHICAGO 10, ILL.  
WHOLESALE 4-7430  
NEW YORK SALES OFFICE • 507 LEXINGTON AVE.  
PLaza 3-0000

Art Director: J. DICKERSON  
Agency: BATTEN, BARTON, DORRIS & OSBORN  
Client: WESTERN CONDENSING COMPANY  
Photographer: ARTHUR J. ALLEN

# ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

## when is a gimmick just a gimmick?

Too often we turn down an idea on the grounds that it is just a gimmick. The word gimmick means too many different things to each of us. To some it means a fresh idea. To others, a veneer solution.

This is a period of visual gimmickry... of gimmickry at its best and at its worst. In a study of typographic directions now being made by the Type Directors Club, more than 40 so-called trends have been noted. Most are devices, recently fresh, rapidly staling.

For example: type bleeding off the page; type so large the pictures are inside the letters; text blocks set to illustration shapes; beatnik lettering; headline set in one or more colors; increased use of rules; increased use of old fashioned faces.

Which of these are gimmicks in the derogatory sense of the word? Which are valid devices? How can you tell them without a scorecard?

Any can be "just gimmicks". Any can be much more. The number one criterion is whether the visual device is pertinent to the message or imposed on it. A supplementary criterion is excellence of execution.

When the visual solution derives from the message problem it can use a device so derived unashamedly and regardless of whether it is contemporary or old hat.

This is one of the distinguishing features of Doyle Dane Bernbach ads and McCall's editorial pages. The graphic gimmick is the heart of the message, not a mere stopper. The same cannot always be said of those adopting the gimmicks to problems they don't as naturally fit, simply to look contemporary.

Art Direction, published monthly by Advertising Trade Publications Inc., 19 W. 44 St., New York 36, N. Y. YUkon 6-4930. Subscription price \$6.00 per year; \$10.50 for two years; \$7.00 a year for Canada and \$10.00 for other countries. Back issues 85¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

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We Have taken certain liberties which would scarcely be justified in strictest logic. What we have is to assume that the phenomenon of clustering and the phenomenon of attraction were synonymous notions.

## The Proof is in the Proof

We have taken certain liberties which would scarcely be justified in strictest logic. What we have done is to assume that the phenomenon of clustering and the phenomenon of attraction were synonymous notions.

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*For Example:*

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at PL 1-4760**



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## letters

**oops . . . East meets West . . .**

In the December issue, pages 86 and 88, exhibit 4 of the Cincinnati show apparently was exchanged with exhibit 4 of the Spokane show. I call this to your attention because exhibit 4 of the Cincinnati show was my exhibit.

Bruce Nelson Blackburn,  
Evansville, Indiana

**copywriters and art shows . . .**

On a recent visit to Chicago, as a representative of artists and photographers, I had a showing at J. Walter Thompson's. The work was set up in a large conference room to which all ADs were invited.

To my pleasant surprise I discovered what is their new, and to me unique, policy for art presentations. At the invitation of George Baier, Executive AD, the Copy Department is now included in all major art and photographic exhibitions.

I can't help but think that this would be an especially successful policy if generally adopted.

Fritzie Miller,  
NYC

**his honor, Ben Spiegel . . .**

My congratulations to you and your staff for the December issue. Particularly page 74 on advice by His Honor, Ben Spiegel. His picture, alongside some of the simplest ideas of ad conception tells me he is quite an honest man (no gingerbread or gimmicks or gimcracks). His five points on layout and type are so attractively simple it puts the thousands of words I've read on the subject to shame. I will cut this page out and mount it on my office walls. So many should stop and read this page from top to bottom at least five times. I'm going to use his advice when doing national photo assignments here in the northwest . . . photo assignments should almost have the same approach to better creative work . . .

Ingvard Eide,  
Missoula, Montana

**there was no head . . .**

Your article on upcoming designer, Maurice Mahler, was most interesting. However, one statement needs correcting.

Mr. Mahler could not possibly have been "head of promotion" in his six months stay at Fairchild, since no such title exists! He was employed as a staff designer during that period.

For the record, I have been Art Director of the Promotion Art Department for the past fifteen years.

Leo Kaye,  
Fairchild Publications, Inc.



# It's not the client who pays...YOU DO!

Sooner or later, every ad agency and art service will realize that more and more clients are rebelling against the high cost of advertising services.

Hundreds of valuable man-hours are wasted in traffic with "outside" suppliers of **Stats**, **Photo-copies**, **Film** and **Veloxes**. Costly delays are a constant source of needless irritation. Exorbitant overtime, minimum and special service charges take a big chunk out of every advertising dollar.

Can you afford to cling to these "horse and buggy" methods and practices, purely for the sake of tradition? The old cliché, "It's the client who pays," is no longer a safe argument. Don't jeopardize your present accounts, but attract new ones by making photography a vital adjunct to your business.

Start the new year with a fresh approach, by acquiring a **FilmoStat**. This compact, economical unit will consolidate and control all your photo services and enable you to offer your clients the utmost in reproduction quality, speed, economy and versatility, any time of the day or night, every day of the year.



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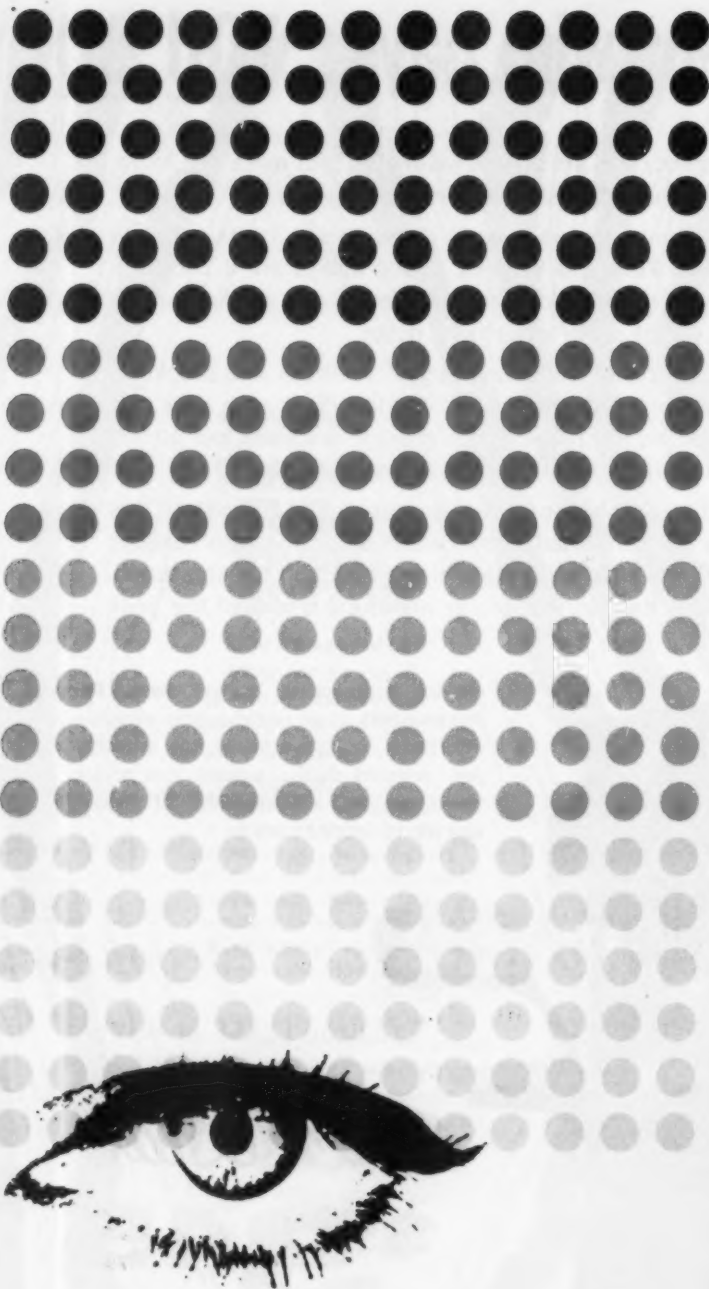
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## calendar

**Mar. 1-11** . . . NYADC 39th annual show, national tour edition, at University of Alabama. To Kansas City Art Center Mar. 11-Apr. 1.

**Mar. 1-31** . . . Turck & Reinfeld's 6th annual book jacket design show, Art Library, Donnell Library Center.

**Mar. 3-17** . . . Artists Guild of Philadelphia exhibition, Philadelphia Natl. Bank Bldg. lobby, Broad & Chestnut.

**Through Mar. 4** . . . Illustrators '61 exhibition, Society of Illustrators, 128 E. 63, N. Y.

**March 5** . . . Kansas City's 8th preview, Awards banquet, March 11. Show March 6-11, Kansas City Art Institute.

**Mar. 6** . . . Deadline, Natl. Visual Presentation Assn. Day of Visuals. Awards presentation May 23. Day of Visuals, May 23-24.

**March 6-17** . . . NYADC fine arts show. Levee House, Park & 53-54.

**To Mar. 12** . . . Toronto's 13th show, Royal Ontario Museum, Queen's Park.

**To March 12** . . . Dynamic Symmetry, Museum of Art, R. I. School of Design, Providence, March 22-April 19, Currier Gallery of Art, Manchester, N. H. May 1-31, Carpenter Galleries, Dartmouth College, Hanover, N. H.

**To Mar. 14** . . . NYADC touring 1960 show, local edition, Pratt. Then to Board of Education for circulation to school art depts.

**Mar. 15** . . . Boston's 7th show.

**March 16** . . . Dallas-Ft. Worth ADC Awards dinner, Sheraton-Dallas hotel. Show, Mar. 18-24. Then to Ft. Worth for 1 week, later, southwest tour.

**March 20-23** . . . Annual meeting, Folding Paper Box Assn. of America, Drake hotel, Chicago. 1961 Folding Carton Competition and educational exhibits, opens March 20. Awards announcement, March 21. All entries displayed March 23.

**Mar. 20-30** . . . NYADC's 40th annual national show, Pepsi-Cola Bldg., main lobby, 500 Park (59 st.). Preview for members and exhibitors, Mar. 20. Open to public Mar. 21-30. Awards luncheon, Mar. 21, Grand Ballroom, Hotel Commodore. Visual Communications Conference, Mar. 22-23, Hotel Commodore.

**March 23** . . . Deadline, American Watercolor Society 95th annual exhibition. Details, Mina Kocherthaler, 124 W. 79 St., NY 23. Show, April 6-23, Natl. Academy Galleries, 5th Ave. at 89 St.

**To Mar. 24** . . . ADLA 16th show, California Museum of Science & Industry, Exposition Park.

**March 27-29** . . . 15th Advertising Essentials and Natl. Sales Aids Show. Hotel Biltmore, N. Y.

**April 15** . . . Deadline, Omaha Artists/Art Directors Club's 5th annual. Show and awards presentation, June 10.

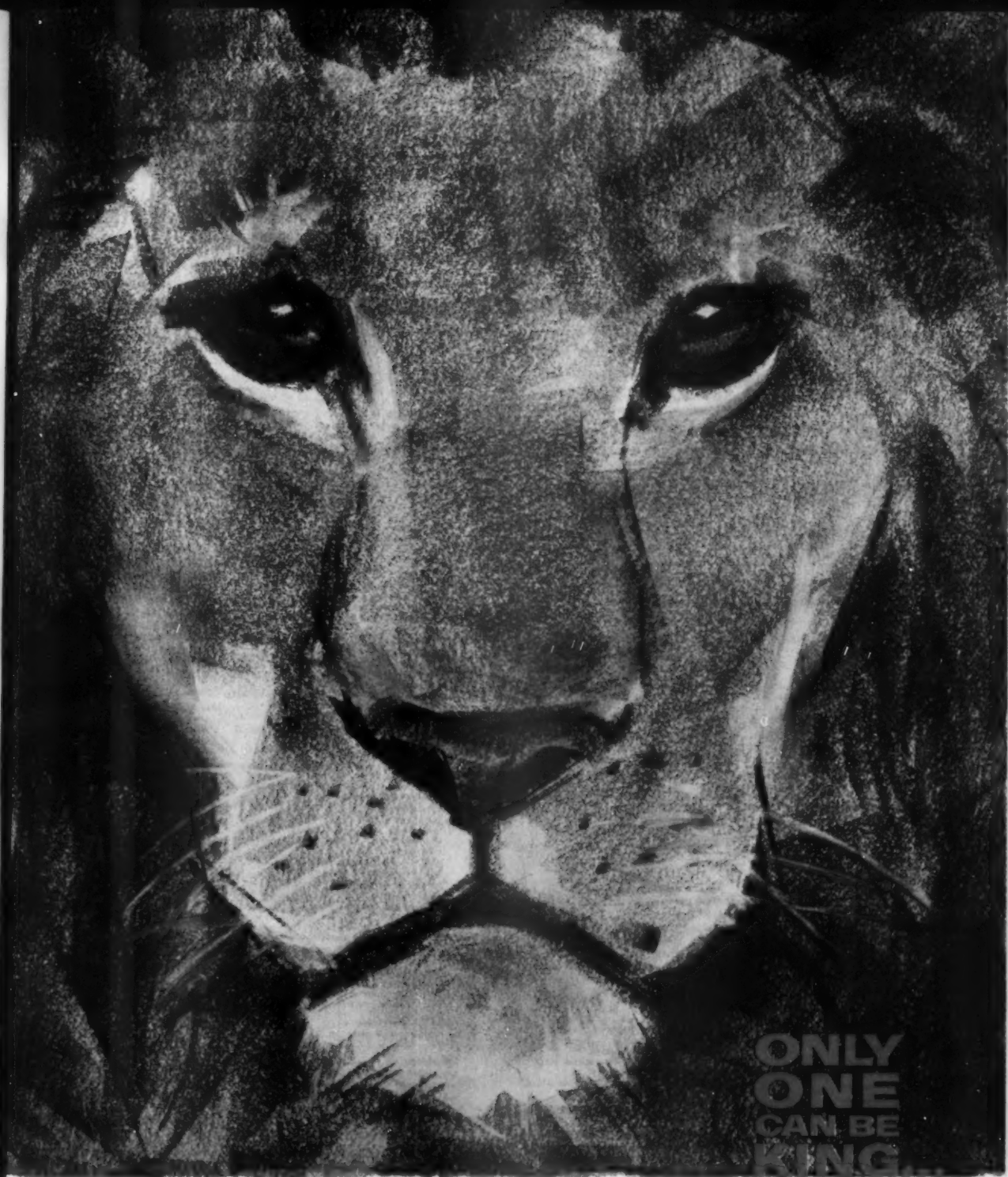
**April 17** . . . 15th annual NSAD meeting, Chicago, Sheraton Towers hotel, all day. April 18, 7 p.m., Combined Awards Banquet, co-sponsored by NSAD and ADCC Outdoor Advertising Art Competition.

**April 25** . . . Milwaukee ADC annual, Layton School of Art. Awards banquet, Jewish Community Center.

**June 1-25** . . . Seattle ADC 12th annual show, Seattle Art Museum.

**September** . . . ADC Birmingham annual show, Birmingham Museum of Art.

**October** . . . Jacksonville ADC show.



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705 N. Mills St.

### PATERSON, N.J.

NATHAN'S ART CENTER  
29 W. Broadway

### PAWTUCKET, R.I.

THE ART STUDIOS  
99 East Ave.

### PHILADELPHIA, Pa.

CENTRAL ART SUPPLY CO.  
1126 Walnut St. — WA 3-1448-9  
HENRY H. TAWS, INC.  
1327 Walnut St. — Rittenhouse 6-6224  
ZIMME ARTISTS MATERIALS  
1715 Chestnut St.

### PITTSBURGH, Pa.

S. K. SLOTT CO.  
534 Penn Ave. — GR 1-3440  
G. & W. LEACH CO.  
109 Federal St.  
A. & B. SMITH CO.  
633 Smithfield St. — Atlantic 1-9121

### PITTSFIELD, Mass.

MILLER SUPPLY CO.  
113 South St.

### PLAINFIELD, N. J.

SWAIN'S ART STORE  
317 W. Front St.

### PORTLAND, Me.

LOBBING, SHORT & HARMON  
Monument Square

### RICHMOND, Virginia

SPEARS SUPPLY CO.  
501 E. Canal St. — 3-3178

### SAGINAW, Mich.

SAGINAW PAINT MFG. CO.  
344 W. Genesee Ave. — PL 3-4491

### ST. JOSEPH, Mich.

LANSHORE DRAFTING SUPPLIES, INC.  
616 State St. — TU 3-5527

### ST. JOSEPH, Mo.

MAHNSCHRECK'S BOOK STORE, INC.  
152 W. 7th St.

### ST. LOUIS, Mo.

AL J. BAKER CO., INC.  
1113 Locust St. — Garfield 2870  
ST. LOUIS PAINT MFG. CO.  
301 Barry St.

### SAN ANTONIO, Texas

ART SUPPLIES, INC.  
1908 N. Main St.  
JOHN HERWECK, INC.  
232 Broadway

### SCARSDALE, N.Y.

SCARSDALE ART & FRAME SHOP  
46 Christie Pl.

### SOUTH ORANGE, N.J.

THE ART CORNER  
104 W. So. Orange Ave.

### SPOKANE, Wash.

SPOKANE ART SUPPLY  
W. 1025 First Ave. — MA 4-8292

### SUMMIT, N.J.

ART STUDIO  
11 Union Place

### TEANECK, N.J.

CECORAL PAINT CO.  
493 Cedar Lane

### TOPEKA, Kansas

CAPITOL CITY BLUE PRINT CO.  
421 Kansas Ave. — 5-1258

### TORONTO, Canada

LDONIS & TOLIE, LTD.  
314 Adelaide St. W. — Empire 3-1095-6

### TUCSON, Ariz.

TUCSON BLUE PRINT CO.  
285 Fifth Ave.

### WASHINGTON, D. C.

FEDERAL SUPPLY CO.  
911 15th St. N.W.  
GEORGE F. HUNT CO., INC.  
1822 New York Ave. N.W.  
VISUAL SYSTEMS CO., INC.  
1134 19th St. N.W. — Blanton 7-8746

### WESTPORT, Conn.

FINE ARTS STATIONERY CO.  
66 E. State St.

### WILMINGTON, Del.

AUDIO VISUAL ARTS  
817 Townsend St.

### YONKERS, N.Y.

GEORGE HARDCASTLE & SON, INC.  
617 Shipley St. — Wilmington 3-2314  
WILMINGTON BLUE PRINT SERVICE  
840 Townsend St.



**bienfang** paper co., inc. metuchen, new jersey

(Prices slightly higher west of Mississippi)



## business briefs

### Where to in '61

With most studios and artists wondering what kind of a year 1961 will be, they are having mixed reactions to 1960 as final data comes in. The national averages for the first 11 months show 1960 led '59 in all but two months and in those two trailed by only 1% each time. In the data gathered by CAM Report, 1960 was running 11 points (about 10%) ahead of 1959 billings.

Yet many studios wailed. There were three reasons for the blues.

1. Most studios had a great 1st half. Some slumped in the Fall, never recovered. To them the averages look like peaks.

2. Many studios picked up in the last two or three months of the year, actually finished out a good year, but couldn't forget the sharp late summer drop.

3. And many, with billings varying only slightly from '59, found costs up, profit rate down, and actual profits down.

Part of the end-of-year pickup was due to perked up billings in the mid-west and the coast. In New York, where billings were running well ahead of the other areas, there was less of a year-end pickup.

The job picture data is more recent than the billings data, may thus give a more up-to-date picture of where 1961 is headed for artists and studios. December (confused due to year-end bonuses freezing would-be job changers) shows:

- job seekers normal for December.
- employer requests light.
- demand still strong for good mechanicals men, steady for ADs, package designers, retail layout men and retail fashion illustrators.
- all this adds up to weak, inconclusive picture.

Budgets and lineage commitments are strong on paper but it's early to guess how they'll materialize.

Meanwhile national economic picture is less confused. It's poor. Bright spot in dreary months has been strength of consumer buying power. But with unemployment numbers rising and duration of joblessness stretching, buying power and consumer willingness to spend is being cut.

Recession is supposed to end by mid-year but eyes are on new administration to see whether it can speed recovery, boost buying power in chronically depressed areas.

**AT LAST!**  
**STANDARD**  
**ITALIC III**  
**ABCDEFGH**  
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**Medium II**  
**Italic IIII**  
**ABCDEFGH**  
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**VWXYZ a**  
**bcdefghijk**  
**lmnopqrst**  
**uvwxyz 12**

Now available in regular weight,  
 caps and lower case, sizes 8 to  
 36 point and in medium weight,  
 caps and lower case, sizes 8  
 to 42 point.



WRITE FOR SPECIMEN SHEETS TO:  
**AMSTERDAM CONTINENTAL TYPES**  
**AND GRAPHIC EQUIPMENT, INC. ■**  
 276 Park Avenue South, New York 10, N.Y.

The advertisement on the opposite page is one of the famous "Send me a man who reads!" series sponsored by International Paper.

This campaign has received acclaim from educators, parents, and business and community leaders throughout the country. To date, requests have been received for over 500,000 reprints. And the requests are still pouring in!

It is felt that this campaign does two things. It helps support the printing and publishing industries. And, by promoting books, periodicals and other printed material, it helps enrich our lives and keep us the best informed nation in the world.

# "Send me a man who reads!"

If your boy reads a lot, don't worry about his becoming a bookworm. New research by International Paper shows that top scholars are also likely to be athletes and leaders.

**O**FTEN, what a young man reads is what he will become. The connection can be strikingly immediate. International Paper shows how.

We interviewed 100 high school seniors who had just been awarded national academic scholarships. In one month, 9 out of 10 read at least one book. The total number of books read by these boys was 400.

Then we interviewed 100 seniors who had been accepted by various colleges, but had *not* been awarded any type of academic scholarship. In one month, only 6 out of 10 read at least one book. Total number of books read: 175. The conclusion is as clear as print.

*Men who read more achieve more.* And they are almost twice as likely to be *leaders*. Of 100 scholarship

winners, 67 were officers of at least one social or athletic organization. Only 39 of the non-winners had a similar honor.

The message is plain. Reading is often a mainspring to leadership. Lincoln once said that his best friend was the man who brought him a book—one that "I ain't read."

Teen-agers are their own best friends. Half the books borrowed from the New York Public Library are borrowed by teen-agers. They spend money for books, too. The classics are now available in paperback form and account for a healthy share of the *one million* paperback books sold every day of the year.

## How fast do you read?

The average reading speed is 250 words per minute. Some people can read ten times that fast.

To find out how fast you read, simply have someone time you for five minutes. Then, count the number of words you've read and divide by five. If you're below average, chances are your eyes

and mind wander. Concentrate harder to eliminate the problem of re-reading sentences, paragraphs, even pages.

**FREE REPRINTS.** Write Box 3, Education Department, International Paper, 220 East 42nd Street, New York 17, New York, for free reprints of this advertisement.

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## INTERNATIONAL PAPER

Manufacturers of papers for magazines, books and newspapers • papers for home and office use • converting papers • papers and paperboards for packaging • shipping containers • folding cartons • milk containers • multiwall bags • grocery and specialty bags and sacks • pulps for industry • lumber, plywood and other building materials

# SAVE ONE HALF ON THE WORLD'S BEST PRODUCTION\*

## LUCYGRAF

You save at least one half when you purchase a Lucygraf because there are no middlemen, distributors, discount arrangements or hidden mark ups. Every unit is sold direct to the customer from the manufacturer. There is only one price. This is the formula that has been selling Lucygraf all over the country. It is the reason we offer an unconditional 10 day money-back guarantee if you are not completely satisfied...because most Lucygraf customers order without ever having a demonstration.

Lucygraf customers include large Corporations, Universities, Agencies, Studios, and Freelance artists. Much of our sales success is directly due to the recommendations given by current Lucygraf owners... (to whom we say thanks). Read the specifications below and you will see how Lucygraf offers double the production capacity, plus rugged dependability at less than one half the price you would normally pay.

### SPECIFICATIONS

**LENS**, Wollensak Raptor F4.5 (Same lens as in units costing \$300.00 more and up.); **EIGHT DIAMETERS** scaling range (calibrated settings for four times up and 4 times down); **FOCAL PLATE** 18" x 24"; **COPY BOARD** 17" x 23"; **BELLOWS**, heavy duty rollaway; **LID** fits flush, piano hinge; **CABLE CONTROLS** of vinyl covered steel strand; **HOOD**, grey vinyl, removable; **DIMENSIONS**, 42" stand up height to focal plate, floor area approx. 26" x 24"; **CABINET** of heavy ply construction beautifully finished in neutral beige.

*\*No other "luci" machine can out-perform Lucygraf! Instant-set calibrated cable controls give more precision and sharper focusing control.*



THIS IS THE  
FULL PRICE!

(Not just a monthly payment!)

\$198<sup>00</sup>

MODEL A  
(As shown above.)  
Complete with  
lens and hood  
ready to operate.

EVERY LUCYGRAF IS SOLD DIRECT ONLY!  
with a 10-DAY MONEY-BACK GUARANTEE!

### HOW TO ORDER

**FULL PAYMENT WITH ORDER...**  
\$198.00. We will ship prepaid in U.S.A.

**PAYMENT PLAN...** \$100.00 payment with order. Balance in two equal monthly payments (60 days). Send Bank Reference. Shipped F.O.B. Los Angeles.

In California... add 4% Sales Tax



### MODEL "B"...\$278.00

Gives an additional 172 sq. inches on both focal plate and copy board. Includes a 4 x 5" transparency holder in the copy board.

Pay one half with order on payment plan.

(\$139.00)

LUCYGRAF MANUFACTURING COMPANY

1929 N. Hillhurst Ave., L.A. 27, Calif.

## what's new

**LETTER REPRODUCTION**—How To Select the Process for the Purpose, is a report for members of Direct Mail Advertising Assn. Nonmembers may order copies, for \$5 each, from DMAA, 3 E. 57 St. Spiral bound booklet, a cooperative venture by 8 New York letter shop and mail service houses, includes samples of material produced by 8 different reproduction processes, and a detailed description of each process. The 8: personalized flatbed letters, automatically typewritten letters, multigraphing, triple-head multigraphing, offset letters, direct image offset, facsimile handwriting, mimeographing.

**6" BOW COMPASS** in anodized aluminum has steel center assembly for durability, with nickel spindle caps and supporting steel parts. Rapid center wheel adjustment for circles ranging from 1/8" to 9" in diameter. Plastic tube holds divider needle, shoulder needle points, compass lead and spare parts. Comes in vinyl case. Details from Alvin & Co., 611 Palisado Ave., Windsor, Conn.

**DORIC LETTERING SET** is described and illustrated in 6 pp. color folder. Illustrations include photos of each of the set's 7 pieces which come in a wood carrying case, and samples of letter faces and sizes that can be drawn. The set includes complete lower case alphabet in 3 sizes: .100-in., .140-in., and .240-in., in addition to standard capital letters, symbols and numerals. Letters may be formed at any slant of as much as 22½ degrees from the vertical by simple adjustment of the scriber arm. Write for copy of 8935 folder, to Keuffel & Esser Co., 3rd & Adams Sts., Hoboken, N. J.

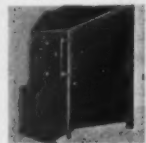
**STAINLESS STEEL CENTERING LAYOUT RULER** has an "O" center scale, and a regular 1" through 24" scale in 1/16" graduations. Numbers are deeply etched and black enameled for high visibility. Nonglare finish. Details from Polychrome Corp., 2 Ashburton Ave., Yonkers 2, N. Y.

**CLIP KIT OF CIVIL WAR SUBJECTS:** Series of GrafikLine illustrations, made directly from original Civil War contact prints by distinguished Civil War photographer Alexander Gardner, available from Harry Volk Jr. Art Studio, Pleasantville, N. J. The GrafikLine technique converts continuous tone photograph into b/w line art, without conventional halftone screen. The technique is said to have a long tonal scale, good definition, and wide latitude of reduction or enlargement.



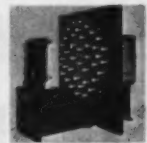
Not until the advent of BRIGHTYPE has it been possible to use letterpress material for offset or gravure printing.

Not directly, of course, but through film conversions.

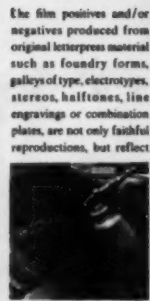


This new method, which in most cases produces film conversions superior in reproduction quality to the original material, is proving a boon to both printers and buyers of printing.

First, let us define versatile BRIGHTYPE... it is an ingenious photographic process that utilizes a unique frontal lighting system to achieve miraculous results in converting images from type and printing plates on to film or paper.



The product is called Rapid BRIGHTYPE Film Conversions because the process is a transformation—



cleaner, sharper values than can be obtained from such material by any other means... and the results are accomplished in hours instead of days, which means considerable savings in cost. Illustration shows form being prepared for BRIGHTYPE camera.

you should consider

# rapid brightype

rapid brightype film conversions for your production and reproduction work

## for the complete story of rapid brightype

### conversions

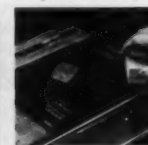
ask us to send you this new brochure

Here's another amazing BRIGHTYPE feature.

Since the BRIGHTYPE camera photographs only the top surface of the object

Compare the broken letters and heavy type of (A)—enlarged from proof with

The Rapid BRIGHTYPE camera will give you...



inside inside mazingmazing ly thaty that woodswoods ish thesh the

The Rapid BRIGHTYPE way is also the most economical way to convert 2, 3 or 4 color plates to film for enlargement or reduction by any reproduction method.

In view, a form with old type and plates can be corrected with new type and plates and not show any visible differentiation in reproduction.

This is a distinct advantage and a tremendous saving in catalog work, book production, trade printing, etc.

blow-up (B) from Rapid BRIGHTYPE conversion made from the type. The "ly" have it!

Here's a real test of Rapid BRIGHTYPE perfection.

Proof by R. A. J. 104 min. sec.	Werner	Week of 1960, 129
"THE STRANGE"	Wed. Jul	
Hager, Dennis	Mon. Jul	
Hager, Dennis	Tue. Jul	
Hager, Dennis	Wed. Jul	
Hager, Dennis	Thu. Jul	
Hager, Dennis	Fri. Jul	
Hager, Dennis	Sat. Jul	
Hager, Dennis	Sun. Jul	
Hager, Dennis	Mon. Jul	
Hager, Dennis	Tue. Jul	
Hager, Dennis	Wed. Jul	
Hager, Dennis	Thu. Jul	
Hager, Dennis	Fri. Jul	
Hager, Dennis	Sat. Jul	
Hager, Dennis	Sun. Jul	

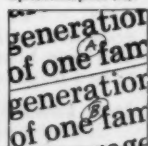
Proof (A) was made from type after 50,000 impressions were run. Then a Rapid BRIGHTYPE conversion was made from the battered type—proof (B).

What a difference!

Proof by R. A. J. 104 min. sec.	Werner	Week of 1960, 129
"THE STRANGE"	Wed. Jul	
Hager, Dennis	Mon. Jul	
Hager, Dennis	Tue. Jul	
Hager, Dennis	Wed. Jul	
Hager, Dennis	Thu. Jul	
Hager, Dennis	Fri. Jul	
Hager, Dennis	Sat. Jul	
Hager, Dennis	Sun. Jul	
Hager, Dennis	Mon. Jul	
Hager, Dennis	Tue. Jul	
Hager, Dennis	Wed. Jul	
Hager, Dennis	Thu. Jul	
Hager, Dennis	Fri. Jul	
Hager, Dennis	Sat. Jul	
Hager, Dennis	Sun. Jul	

Even the broken column rule was restored to its original form.

Further proof of ability of BRIGHTYPE to maintain complete fidelity of line. This is a fragment of type blown up from the original reproduction proof (A).



Compare with same size Rapid BRIGHTYPE blow-up from original type (B). Note how enlargement from BRIGHTYPE conversion is clean and clear—the one from proof is ragged and coarse. For true fidelity reproduction there is nothing surer than Rapid BRIGHTYPE.

## rapid typographers inc.

305 east 46th street, new york 17, murray hill 8-2445

other services: typography/proofs on acetate in color/stik-back proofs rapidflexing/film lettering/rapidstats

# WHAT'S NEW FROM BOURGES®

## WHAT—WHERE—WHEN

**EAST:** Bourges '61—Society of Illustrators, 128 E. 63rd Street (NYC)—March 13-17. Exhibits are open 11 a.m.-6 p.m. Meetings are held each evening—for the artist, the platemaker, visual aids, production, schools. The creative aspects of the Bourges process—its potential as a new design medium of transparent layers of workable color—will be discussed at a special meeting sponsored by the Artists Guild—Monday night, March 13. Tickets and more detailed information will be available at all Bourges dealers in the New York area. Meet the experts—see the art, the reproduction, the negatives and plates. Get to know Bourges!

**WEST:** On March 23-26 we will be exhibiting at Westprint '61, in L.A.—it's our chance to discuss new developments in reproducing Bourges copy with west coast engravers, printers and lithographers. Immediately thereafter, in April, we visit the major cities on the west coast with our show. Bourges dealers will have exhibit and meeting schedules sometime in March. Ask them.

## MIDWEST DRAGON SLAYER

Kudos to award winning Jim Lienhart—young, talented, designer/illustrator (Des Moines, Iowa) created this doughty demon with Bourges COLOTONES® by making excellent use of the workable coatings. Jim likes Bourges because the transparent colors permit him to design and execute directly—no further, worked-over translations into mechanicals—the art retains its original freshness and spontaneity.



## SMOOTH, MAN...

That's Bourges SOLOTONE®! Try using the gray tones (Black SOLOTONE) for adding backgrounds and sparkling highlights to pencil, charcoal, conte, pastel, and wash drawings. Easily worked, easily changed, easily duplicated—and no risk to the original drawing. These smooth, tone-controlled sheets come as large as 20x25" and in a complete selection of black tonal values—10, 20, 30, 40, 50, 60, 70, and 100%. Much more information about SOLOTONE in our tip sheet—available free—write us.

## Bourges COLDMOUNT\* for that hot-mount look!

Our double sided, pressure sensitive, adhesive sheet. No heat—no cement—no messy edges—nothing to clean up. A beautiful, simple, quick and easy way to mount tissue layouts, lightweight proofs, type, colored papers, clippings. Sticks to any smooth, dry surface. For layouts, presentations, mechanicals, dummies, reference files, portfolios. Won't stain, won't come up, won't wrinkle. See for yourself—we'd like to send you a sample. Just write and ask for COLDMOUNT.

\*Trademark



## Like, why a BOURGES dealer?

Because a Bourges dealer sells quality with service... he has been selected as a Bourges dealer because he knows the ad/design/art field, understands the commercial artists' needs—and meets them. The dealer who carries Bourges can also supply you with all the art materials you require.

## BOURGES COLOR CORPORATION

Dept. A-1, 80 Fifth Avenue • New York 11, New York

Copyright 1961, Bourges Color Corporation

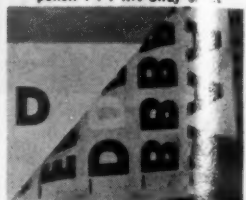
# DRY TRANSFER LETTERING



Instant Lettering brings you the finest, most meticulous lettering in the world instantly—by instantaneous dry transfer from type sheet to any smooth surface. Just press and it's there.

No trace of adhesive to sully artwork. Needs no equipment. Perfect on wood, paper, card, glass, metal, film... in fact any smooth surface. The right answer to the need for highest quality lettering for display panels, roughs, signs, labels, graphs, charts, TV cells.

How it works: rub on letter with pencil... lift away sheet



**Price: \$1.50 per sheet**  
Send for sample and complete type chart

## ARTHUR BROWN & BRO., INC.

2 WEST 46th STREET

NEW YORK 36 N.Y.

# IMPROVED SPRAY PATTERN AND AROMA! DRIES ODORLESS!

## KRYLON WORKABLE FIXATIF SPRAY

Krylon research laboratories have perfected a new dispensing spray head and improved formula to give you a no-smudge, no-wrinkle spray coating that goes on gently and evenly, dries fast... and dries odorless! Fixes pencil, charcoal, pastel, crayon and chalk. Easy to erase and work over. Use Krylon Workable Fixatif and see why it is "The Choice of Professionals"!

**Krylon Glowing Fluorescent Spray Paint**... in six dazzling colors, for posters, banners, streamers, exhibits and show booths.

**Krylon Crystal-Clear Spray**... permanent protection for artwork, drawings, photographs, documents, ceramics and models.

AT LEADING ART MATERIAL STORES

IF YOU PRIZE IT... KRYLON-IZE IT!



# LATEST FROM LINOTYPE

A B C D E F  
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1 2 3 4 5 6  
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% \* † ‡ ¤ §

You are reading 14 point Linotype Primer, latest and largest size in this all-purpose Linotype series. Primer's growing popularity has led us to cut this new size and reduce the price on 6, 8, 9 and 10 point matrices. In the short period since its creation, Primer has become known as an effective, no nonsense text-face in business printing, book work and advertising. As the name implies, Primer is intended for use wherever text-book clarity and dignity are essential. Recently a major American publisher tested more than forty types to determine which best withstood the rigors of rubber plate printing. Linotype Primer was found the clearest. We are not surprised. Dissatisfied with existing textbook faces, we cut Primer to be plain and clear and to remain so under all conditions. For a specimen write Mergenthaler Linotype Company, 29 Ryerson St, Brooklyn 5, N Y.

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## PRIMER LARGE & CLEAR

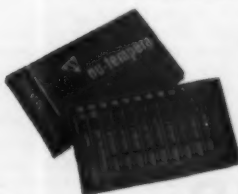


## YOU CAN WIN \$250.00!

A first prize of \$250.00 will be awarded to the designer who, in the opinion of the judges, has submitted the most creative professionally designed Easter Egg of 1961. There will be 50 second prizes of 12 Shiva Nu-Tempera Designers Colors Introductory Sets.

### SIMPLY FOLLOW THESE EASY INSTRUCTIONS TO BE ELIGIBLE FOR FIRST PRIZE OR ONE OF THE 50 SECOND PRIZES IN SHIVA'S 1ST ANNUAL EASTER EGG PAINTING CONTEST.

1. Remove the inside of an egg by punching a hole in the top and the bottom of the egg and blowing out the inside. Hardboiled eggs or raw eggs will be discarded and not eligible for awards.
2. Design and paint the egg using any number of Shiva Nu-Tempera designers colors and paper, foil, etc. You will find that with the addition of Shiva Nu-Tempera water proofing medium the colors will become waterproof and adhere much better to the surface of the egg.
3. Carefully wrap (broken eggs cannot be judged) and send the decorated Easter egg to Shiva Artists Colors—433 W. Goethe Street—Chicago 10, Illinois.
4. All eggs will become the property of Shiva Artists Colors and will not be returned unless wrapping and shipping expenses are included by the sender.
5. All entries will be judged by a group of leading Chicago Art Directors.
6. Include name, address, company and position or school with each entry. There is no limit to the number of entries you may make.
7. If you desire the names of winners, please enclose a self addressed envelope with postage and you will be notified within 60 days after contest closes.
8. All entries must be postmarked not later than April 30, 1961. Judging will take place May 10, 1961.
9. This contest is not valid in those Cities and States which prohibits such contests.



### YOU CAN PAINT ALMOST ANYTHING WITH SHIVA NU-TEMPERA DESIGNERS COLORS!

If you haven't already tried Shiva Nu-Tempera Designers Colors see the Introductory Set of 12 Shiva Nu-Tempera Designers Colors at your local Art Material Dealer.

Watch for announcement in the September issue of this Publication for a new and different SHIVA NU-TEMPERA contest.



**SHIVA** *artists' colors*

433 WEST GOETHE STREET/CHICAGO 10, ILLINOIS



### Cover designer Norman Gollin

Norman Gollin describes himself as "New York born, Californian by inclination." He studied at Art Center and Chouinard, is teaching Advertising Design at the latter.

At his Los Angeles studio he often works on joint problems with Keith Bright and Milt Zolotow as "The Design Group."

You've seen his work in New York and L.A. ADC shows, in TDC and AIGA exhibits as well as in all the leading art and design magazines.

### what's new

**PRINTED PLASTIC MATERIALS** and their product applications are described in folder, Goodren Story, available from Sales Prom. Dept., Goodren Products Corp., 101 W. Forest Ave., Englewood, N. J. Includes a printed plastic insert, commercial samples, descriptive reply card.

**4 CLIP BOOKS OF LINE ART** are offered at 14¢ with a new subscription to Clip Book of Line Art, from Harry Volk Jr. Art Studio, Pleasantville, N. J. The subscription is for 3 books each month, each book on a different classification. 2 books have 12 and 1 book one-side pages. Subscription also includes monthly indexes, and a 16 pp. how-to book, Paste Pot & Scissors, which demonstrates uses for the line art (flop, crop, reverse, add color, Ben Day, combine).

**BINDERS FOR BUSINESS** is a 4 pp. article on how to design and buy looseleaf covers for catalogs, sales manuals, etc. Illustrated. Free copy from Gene Baum, Coast Book Cover Co., 2930 S. Vail Ave., Los Angeles 54.

**ILLUMINATED MAGNIFIER** with big aperture, permitting viewing the subject with both eyes, is the S.K.K. Focal distance of the lens is 250mm. Magnification is 3x, increased to 5x by a secondary lens. Shade protected, it also has a circular lamp. Congress Co., 448 S. Hill St., Los Angeles 13.

(continued on page 26)



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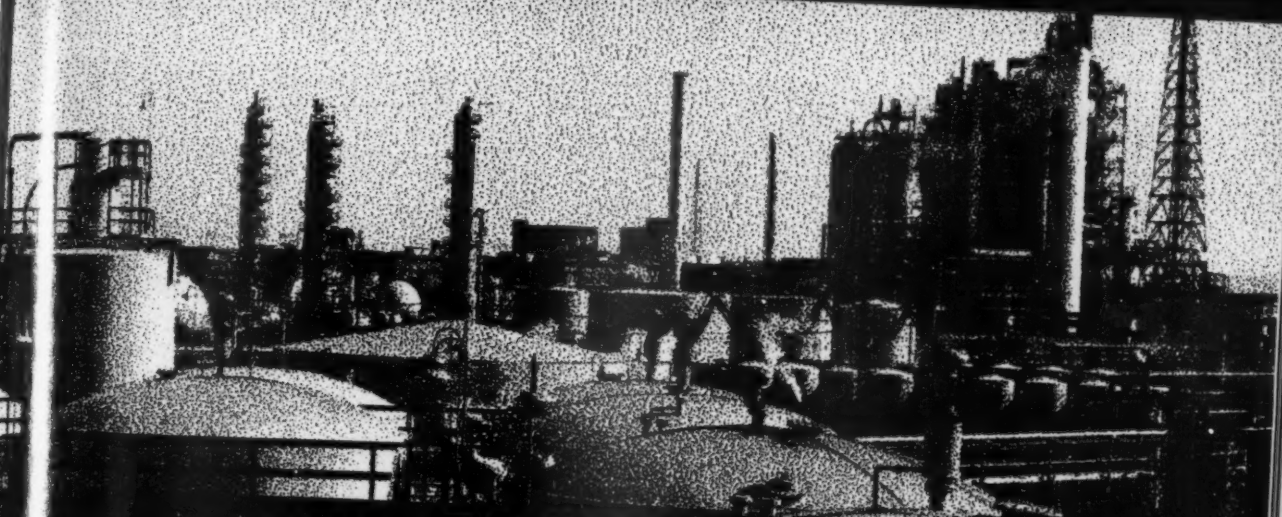
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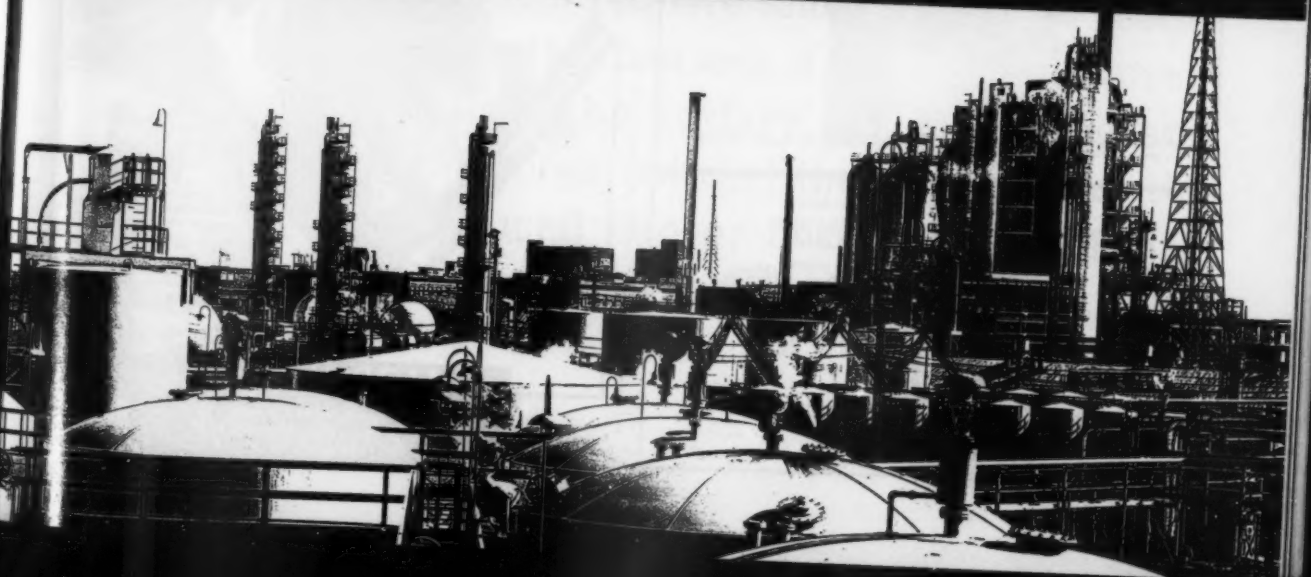
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PHOTOMECHANICAL VARIATIONS BY **EDSTAN** 75 WEST 45 ST. CIRCLE 5-6781 N.Y.



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Use **Wolff's**

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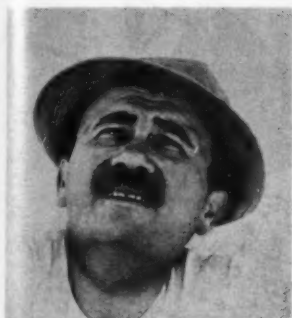
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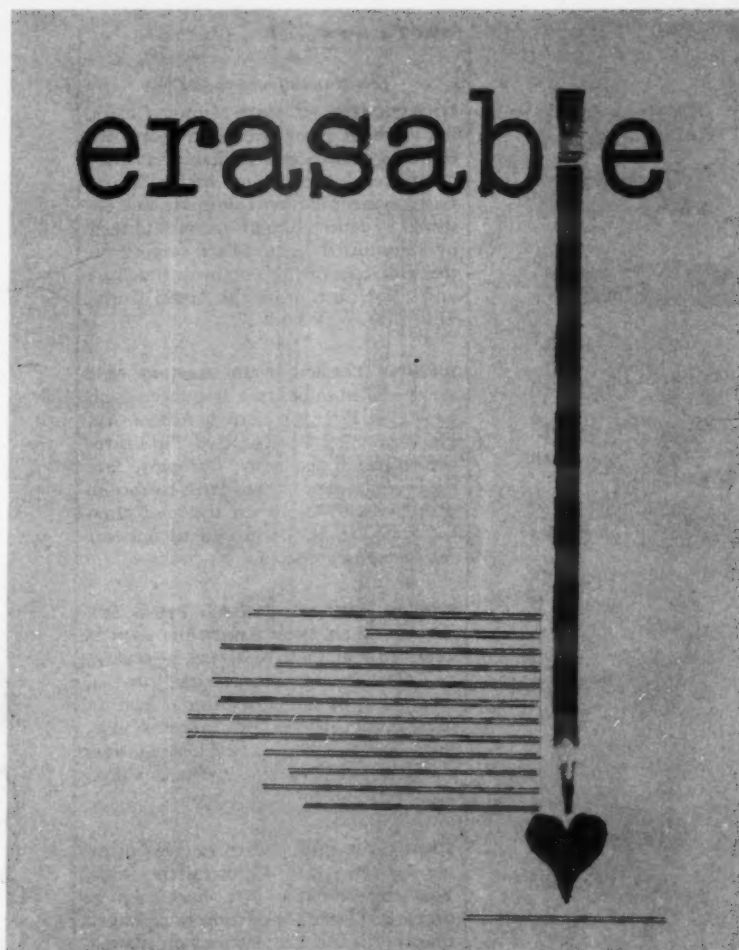
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LAYOUT BY MORTON GOLDSHOLL FOR MAGAZINE AD ON KIMBERLY-CLARK CORPORATION'S "ERASABLE BOND"



I've tested and tried to my heart's content. Blair Spray-Fix does meet all the requirements that a fixative should have. It seems to work better than any of the others in covering, dulling the surface, waterproofing and drying. It does not curl the paper, make the medium used run or become discolored. I would recommend it.



Morton Goldsholl



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Client: American-Standard / agency: BBO / art director: Bob Schmalenberger

## what's new

(continued from page 22)

**SYNTHETIC PEARL PIGMENTS:** Murano Colors, the synthetic pearl essence in colors, introduced earlier, now available in colors of greater intensity and higher lustre. Each pigment has two-color play, one observed by reflected light, the second seen by transmitted light. Effect verging on the iridescent can be obtained. Brochure and color cards from the Mearl Corp., 41 E. 42 St., New York 17.

**TUNGSTEN CARBIDE TIPPED DRAFTING PENS** are described in product data sheets from Keuffel & Esser Co., 3rd & Adams Sts., Hoboken, N. J. Paragon Red Tip instruments are tipped with "Carboloy," are made of stainless steel to resist corrosion. The Carboloy tips resist the most abrasive drafting films, are said to outwear the best tool steel pens.

**PRESSURE SENSITIVE ADHESIVE:** Presto Stik is a "spray on, press down" fine particle adhesive said to have a very high tack, to hold paper to paper, glass, plastics, metal, etc., be nonoozing under heat on blueprint or ozalid work, water soluble, nonflammable, clear, nonshrinking, non-curling. From Presto Products Corp., 1216 W. Madison St., Chicago 7.

**COLOR ESTIMATING KIT** free to color printing buyers is the Colorcrafters Do-It-Yourself Estimating Kit. Each step in preparation and production is explained simply. Kit includes sections on photography, color separations and printing, each with prices. Also suggested layouts, and samples of catalogs, other mailing pieces. Write for on company letterhead, to Max Bishop, Colorcrafters, 4750 Chestnut St., Philadelphia 39.

**OVERHEAD PROJECTION SYSTEM** projects transparent slides or strips from 10x10" down to 35mm, has a 3 position operating switch, folding material shelf, hinged access doors, a 360 degree rotating head, a hide-away transparent cellophane writing roll. The Projex 1010, by Projection Optics Co., 271 11th Ave., E. Orange, N.J.

**SMALL SIZE DIRECT ADVERTISING** medium is Minipix Stamps. They have full color reproductions made from any 35mm color slide, can be distributed on letters, cartons, autos, etc. Gumming is invisible until moistened. Offered 1x1½", 1½x2", and 2x3". Cut singly, average cost ranges from about 2¢ down to about ½¢ each, depending on size and quantity. Free full color folder illustrating 16 stamps from

(continued on page 22)



## SUCCESSFUL ARTISTS USE CRESCENT

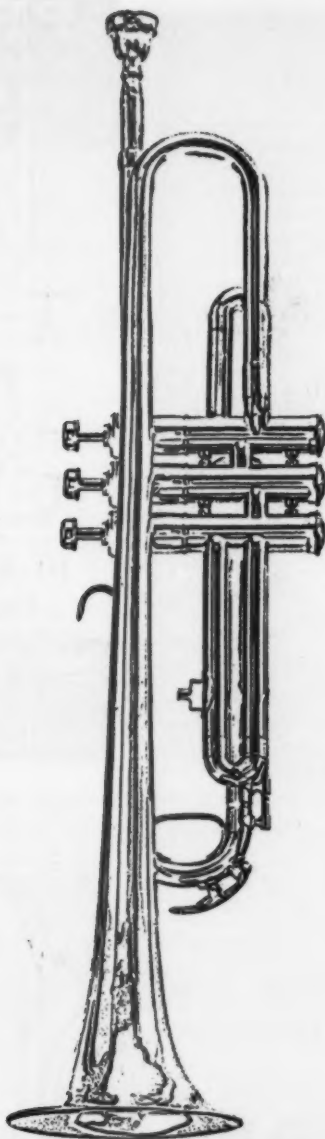
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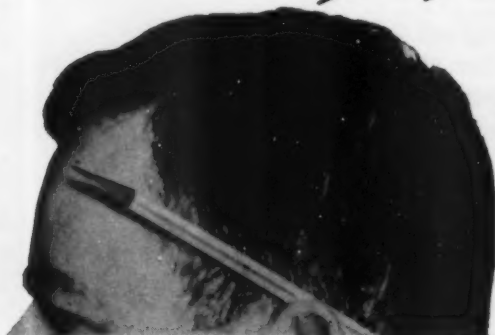
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Albert Dorne

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**Y**OU can help promising young members of your art staff advance their development several years—make them more valuable to you almost at once—simply by suggesting they mail the coupon below. In fact, more than one out of five Famous Artists Schools students were working artists before they enrolled—many of them recommended to us by leading art executives. Why not suggest, today, to one of your talented hopefuls that he send for the free information offered below?

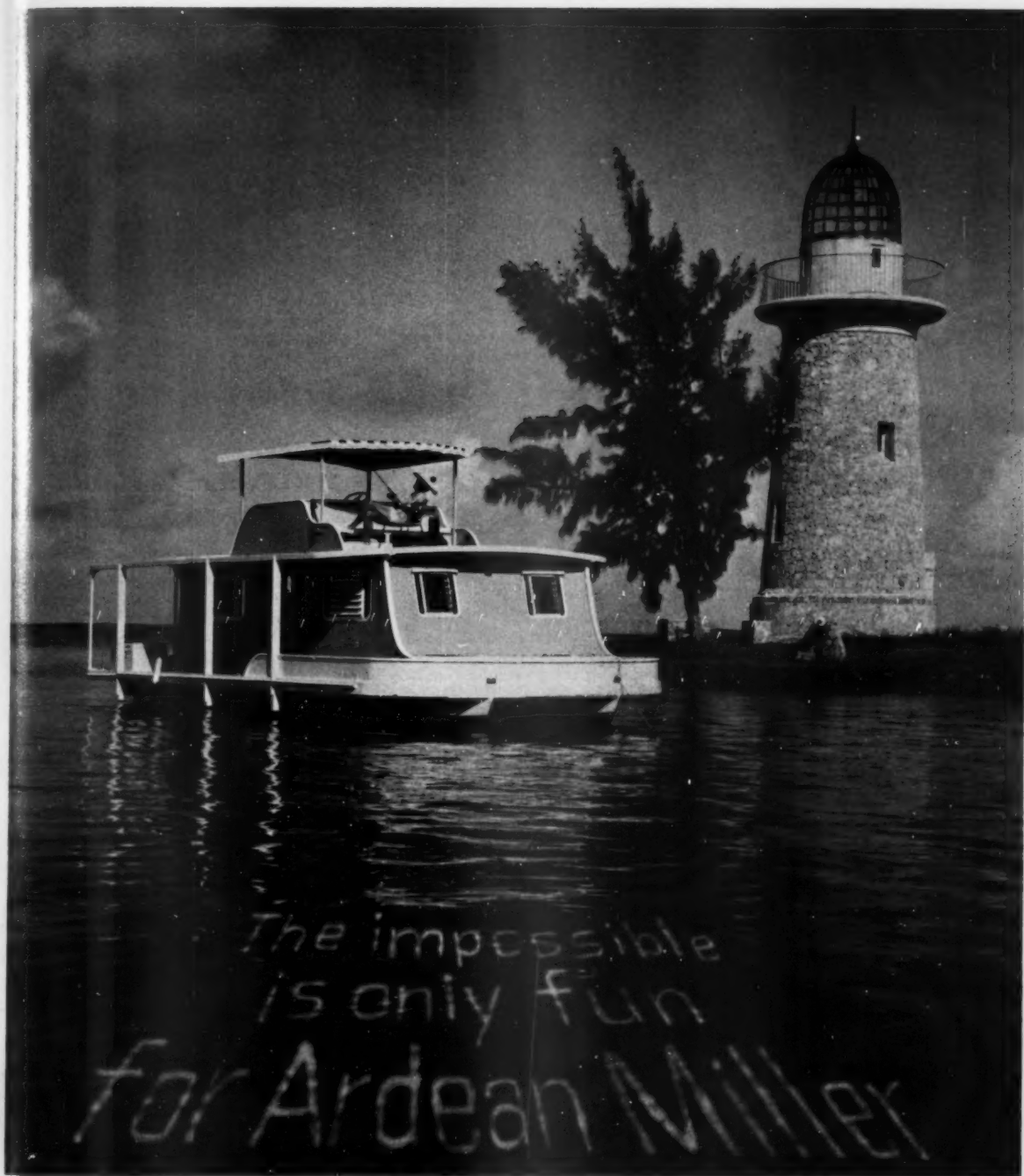
Norman Rockwell  
Jon Whitcomb  
Steven Dohanos  
Harold Von Schmidt  
Peter Helck  
Fred Ludekens  
Al Parker  
Ben Stahl  
Robert Fawcett  
Austin Briggs  
Dong Kingman  
Albert Dorne








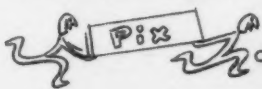



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## production bulletin

*new types, new papers.*

*new plate service*

**Type notes:** *Folio Medium Extended Italic* is being imported by Bauer Alphabets. It will range from 8 to 66 point. Now

**Folio Medium**

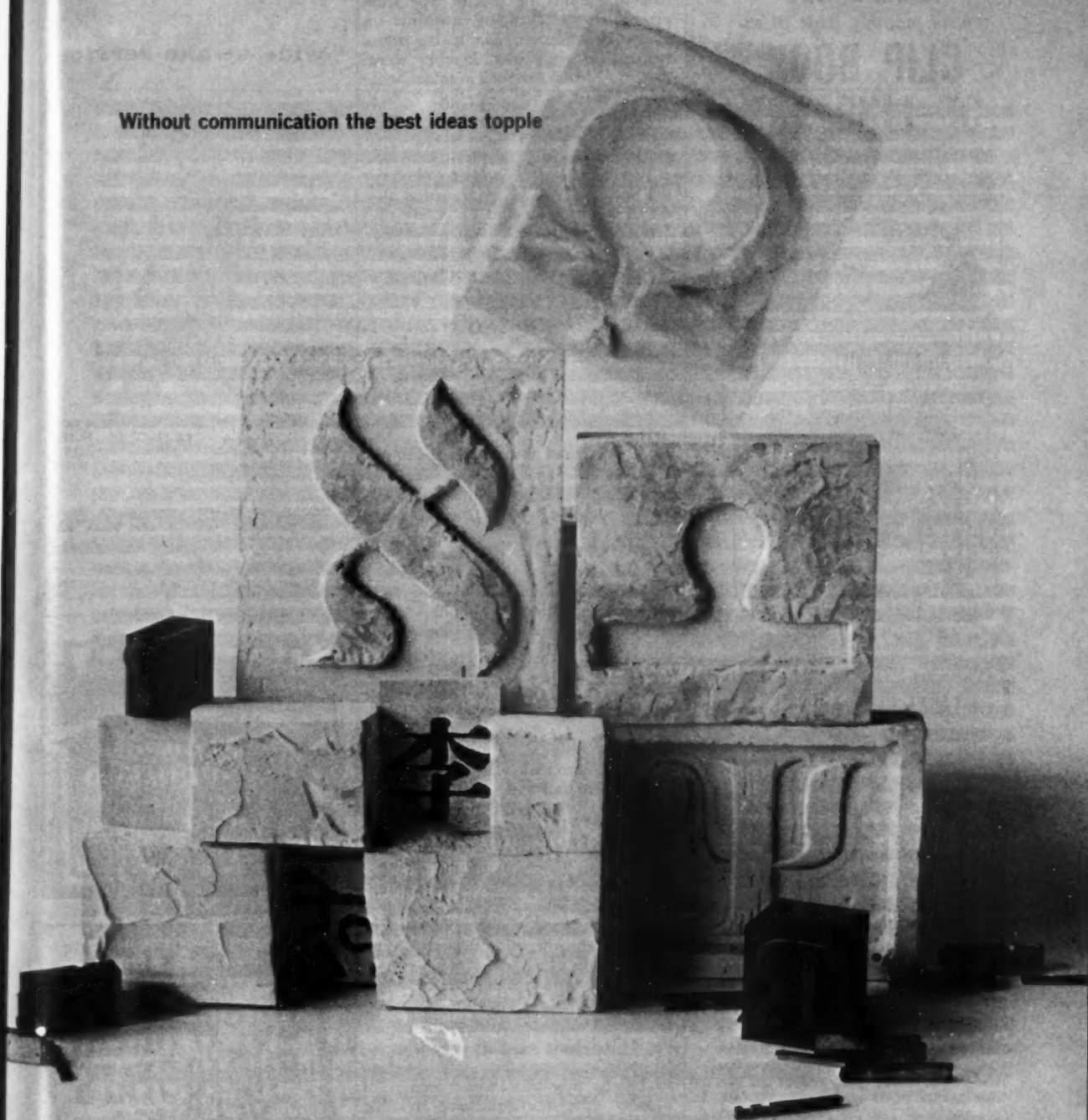
**Extended Italic**

available in 16, 18, 36, 42... *Instant Lettering* consists of 10"x15" plastic sheets on which is processed a font of letters in opaque black or white. Unlike decals or similar products, in which the carrying sheet is transferred, the actual letter is transferred off the carrying sheet onto any surface with just a light pressure. Variety of styles and sizes. Sample and catalog from Arthur Brown & Bro., Inc., 2 W. 46th St., NYC 36... the 1961 *Photo-Lettering Annual Supplement* to its encyclopedic Alphabet Thesaurus has just been published. It's a 36-page brochure, shows most recent designs, explains SpectraKrome, the completely photographic color process for client presentations, comps, TV cells, etc. 150 new alphabets are shown. Photo-Lettering Inc., 216 E. 45th St., NYC 17.

**On paper:** *North Brite* is a new paperboard made from a homogenous blend of virgin pulpwoods. It's a solid sheet of superior strength with thinness and lightweight. Purity of raw materials makes it good for pharmaceutical, food, etc., packaging. Thickness range is .010 to .24 thousandths of an inch. Packaging Corp., of America, Evanston, Ill. ... swatches of two new papers, *Satin Shell Offset* and *Satin Shell Beckett Vellum* now offered by Beckett Paper Co., Hamilton, O. Each swatch contains seven pastels and white. Uncoated, paper has satin-like lustre, good folding quality, high smudge resistance. 5 sizes in 80 lb. basis ... new *Wausau Bond* sample and specification book from Wausau Paper Mills, Brokaw, Wis. It is a No. 1 sulphite watermarked bond. Booklet shows all weights, wove, laid and ripple finishes, white and 11 colors plus matching envelopes...



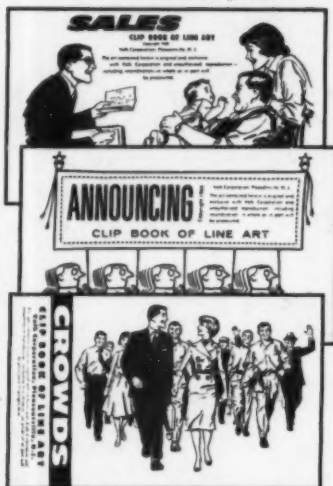
Without communication the best ideas topple



We are proud to announce that Bob Farber has been added to our staff as AD and type consultant. We believe he will enhance communication between the AD and the typographer. For that little extra—a discussion, a fresh approach—give us a call. We like to talk type. Royal Typographers, Inc. 311 West 43 Street, N.Y. 36. JU 2.3250

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**Production notes:** "impossible" corrections, such as eliminating reverse type from process plates, changing surprints on screen backgrounds, eliminating white mortises, etc., are now done by *Regal Plate Correction Service*. For folder, write them at 75 W. 45th St., New York 36, N.Y. . . . there are now 26 shops in cities from New York to Kansas City offering *Dycril photopolymer printing plates*. The plates are made in less than half an hour from the finished negative. Four new outlets are Ad Service Engraving Co., Cleveland; Kansas City Engraving & Colorplate Co., K.C.; Progress Engraving Co., Jersey City; Skelly Typesetting Co., Cleveland. ●

**what's new**

(continued from page 26)

Minipix franchised dealers, or from Minipix Co., Lansdowne, Pa.

**SHOWCARD BOARD IN NEW COLORS** and surfaces is offered by Charles T. Bainbridge's Sons, 20 Cumberland, Brooklyn, N. Y. New shades are Flemish Blue, Mustard, Mocha, French Blue, Charcoal and Angel Pink. All boards are specially treated during manufacture to take silk screen and poster work. Middles (backing) are used to assure maximum evenness and rigidity of surface for easier working surface for sign painting.

**TECHNICAL DATA SHEETS** for Ansco products: Reprolith Ortho film; Reprolith Ortho Type C; Reprolith Ortho Type B. First is a high contrast material with high ortho-chromatic sensitivity, for making negative and positive halftones and line from either colored or monochromatic copy. Second is a high speed film for critical commercial photomechanical work, allows faster production of negative and positive halftones when working with tungsten illumination. Third's photographic characteristics include extremely high contrast—will reach a minimum Gamma of 6.0 with 2 min. development. From Ansco, Binghamton, N.Y.

**PACKAGING FUNCTIONS AND TRENDS** in companies is subject of study by Packaging Institute in cooperation with Modern Packaging magazine. Cross section of product types, most promising areas for important developments, answers on packaging organization, decision making, major trends, related subjects. Ask for The Packaging Function Within an Organization, Advisory Service Report No. 350. From Packaging Institute, 342 Madison Ave., New York 17, at \$1 for members, \$2 for nonmembers.

(continued on page 87)

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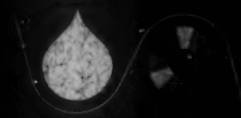
named AD at Newhoff-Blumberg agency which moved to Court Square Bldg. . . . **CHICAGO:** **George J. Goldberg** continues as creative AD on specified accounts at Earle Ludgin but has been promoted to exec AD . . . **David I. Panama** joined U. S. Gypsum Co. as AD of publications dept. He has been an art buyer and AD . . . **Seymour Levine** was named an AD at Clinton E. Frank . . . **NSAD president:** **Arthur Lougee** was guest speaker at combined meeting of Lake County Art League, Libertyville Arts Club, and other Lake county art groups . . . The 10-week Projected Work Course, for ADs and artists, sponsored by **AGC**, and held at Visual Arts Center, is chaired by **Bert Ray**. Session leaders are **Chuck Ax**, **John Breunig**, **Charles Bracken**, **John Temple**, **Franklin McMahon**, **Emil Klumpp**, **Jim Cherry** . . . **DALLAS:** Grant AD **Walter Henn** was presented with gold watch on his 5th anniversary with the agency . . . **LOS ANGELES:** **Richard Rucker**, now with Y&R here, had been art supervisor at Ayer Philadelphia and San Francisco . . . **MINNEAPOLIS:** Head AD **Al Clague** retired after 31½ years with BBDO, but he will continue as senior art consultant to the agency . . . **NEWARK:** **Henry D. Gallucci**, now AD for Lasky Co., designers/producers of lithography and letterpress printing, was sales promotion AD for Fletcher, Richards, Calkins & Holden, and associate AD for FSR . . . **NEW ORLEANS:** New lineup at Fitzgerald includes **Roy M. Schwarz** from vp/chairman of the plans board to exec vp, creative, **E. W. Rector Woolen** from vp/exec AD to senior vp . . . **NEW YORK:** **Loren Stone**, though no longer administrating at Compton as vp in charge of art dept., will continue on special assignments. When not traveling, he will be at home in Ft. Lauderdale, partially retired, painting . . . **Bob Farber**, former Grey AD, now AD type consultant, Royal Typographers. Also continues freelance accounts . . . **Sam Scall** from DDB to Papert, Koenig & Lois . . . **Rupert Witlits** promoted to vp at Compton . . . **Allan Borows**, recently returned to Harold Marshall Advertising Co., has been elected vp in charge of art . . . **Clyde Risley** from Ellington to de Garmo . . . **Ted Freed** from BBDO to Rumrill, as AD of New York office . . . **Howard Title** promoted to associate AD, Gilbert & Felix . . . At Lawrence Gussin Co.: **Arlene Spindel**, president of Spindel-Morton agency, Memphis new Gussin vp of promotional div.; **Elaine Lewis**, head AD of the division . . . **John Di Gianni** from senior AD to vp of Frank Gianninoto & Associates . . . **Art Rothenberg** of Leber & Katz had an exhibition of his ceramic tile paintings at the Walt Whitman gallery



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*Tom Upton*



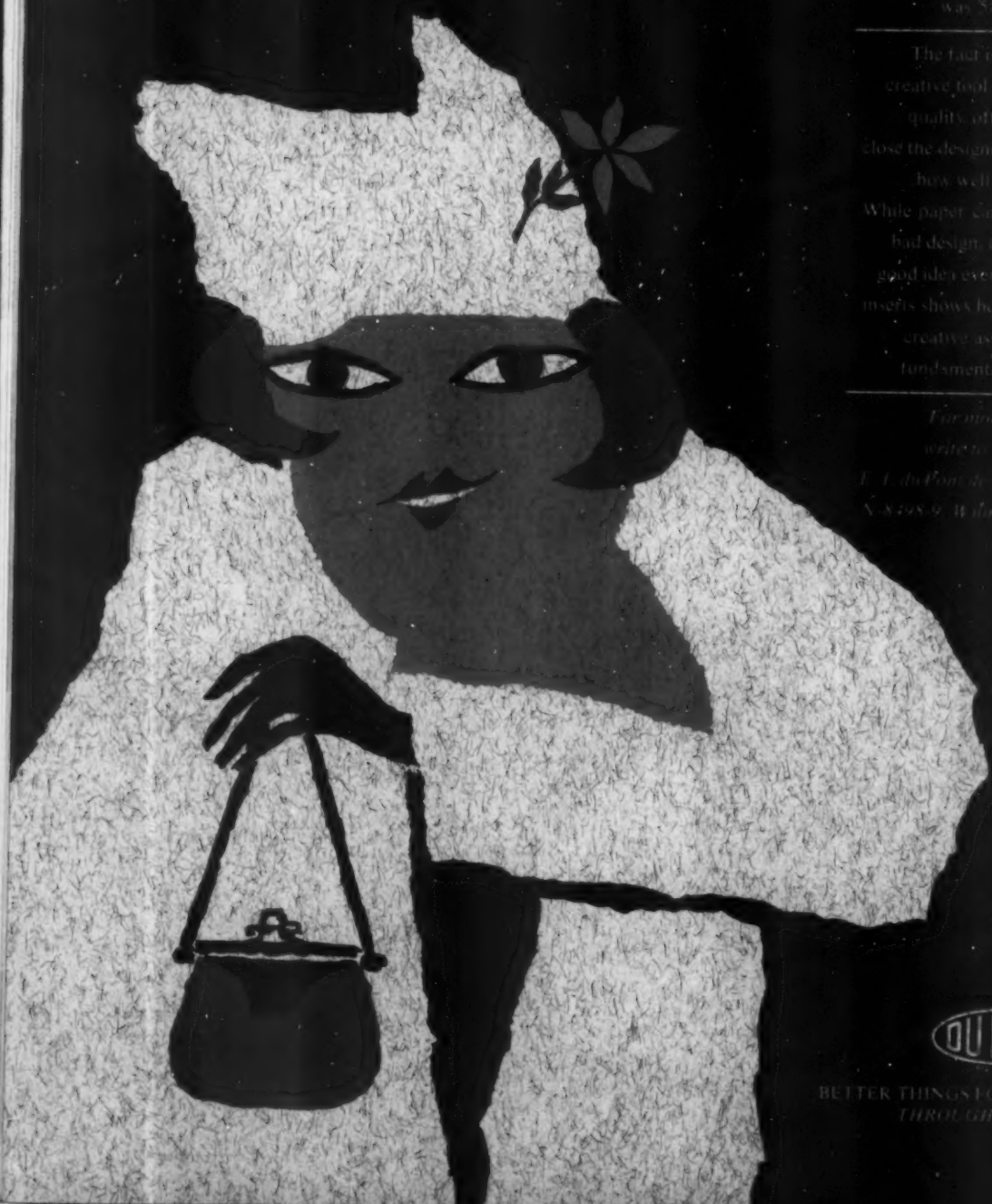
TOM UNGER achieves the unusual largely through the texture and colors of Pentasulur Fused Cover Granite. The paper inspires a story with an unusual twist. And it permits an extremely colorful effect with only three ink colors: black, pink and green. The run was \$8,000 by offset.

The fact is, paper is always a creative tool. Its color, texture and quality often determine how close the designer comes to his objective, how well he expresses an idea. While paper can never compensate for bad design, it can help to make a good idea even better. This series of insets shows how the stock becomes a creative asset when used as a fundamental design element.

For more information, write to Calum Caproni, P. O. Box 100, Nemours & Co. (Inc.), N. 8498-9, Wilmington 98, Delaware.



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Art direct

## trade talk

Hofstra College. Exhibitions will be held in New York and L. I. Ceramics Monthly's Jan. issue featured his work. His oils have been exhibited in past Hofstra annual shows, and his oils and watercolors at the National Archives were shown in national exhibitions.

**Hoyt Howard** has a little folder on "How creative people succeed." It's got a chart of suggestions to help creative people get back at the other people who kill design color submitted by creative people. From Hoyt Howard Inc., 210 E. 39, MU 5-5995 . . .

**OHIO:** **Joe Peet**, a charter member of OA/AD formerly with Epsen Litho here and in Dallas, back home with Petersen Litho . . .

**ROCKFORD:** **Morse** joined Ayres-Swanson Co. in Lincoln . . .

**PHILADELPHIA:** **Phillip Ulbrand** now head AD of Mel Richman package and corporate design div. He had been with Raymond Lowy as senior graphic design director in New York and London . . .

**ANTHONY S. GIORDANO** is AD of Country Club Woman, a new controlled circulation magazine to be published every other month, beginning in May.

**PAUL STEVEN SOMOGYI**, Merchantville, N. J., is director of photography. Published by George F. Walsh Publishing Co., Harding Highway, Landisville, N. J. . . .

**CHARLES T. COLNER**, exec AD Ayer, discussed Advertising Art—Past, Present and Future, for Artists Guild in meeting at Sketch Club. . . .

**PITTSBURGH:** **Eugene F. Hunt** now creative supervisor at KMG Pittsburgh, Washington and Houston, and will coordinate art, copy and production, reporting to **William E. Pensyl**, vp/director, creative services. Hunt started at the agency in 1955 as a copywriter . . .

**ST. LOUIS:** **Joe Detling**, Gardner, heads the art section of Ad Club-sponsored professional workshops at St. Louis University. The section will include 10 workshops in a 5 week period. Art workshop leaders will be Gardner vp **Rudy Czulin**; D'Arcy vp **Gene Kowall**; Gardner vp **Dean Pennington**; Stix Baer & Fuller AD **Joe Kurtz** . . .

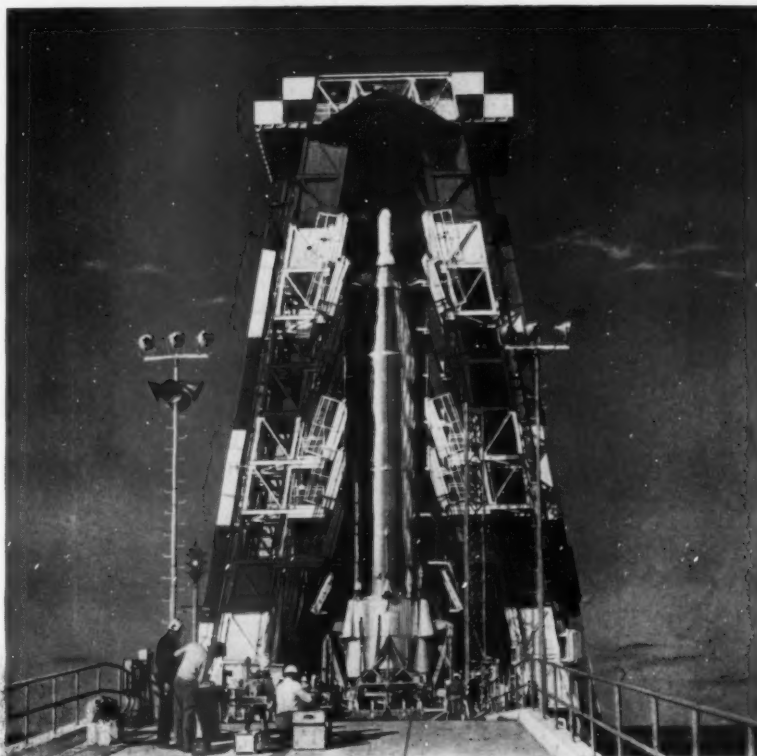
**SCHENECTADY:** Van de Car & Warner agency incorporated and moved to 144 Barrett St. here and at D&H Bldg., the Plaza, Albany. Organized by president **H. M. Van de Car**, former president of Van de Car Associates, and designer **Douglas C. Warner**, AD/exec vp. **G. L. Matthews**, who has worked in animated film studios, art studios and agencies, is agency artist. **F. Edward Schultz** is agency photographer, special assignments are handled by **Burns Bros.** . . .

**TOKYO:** Board member **T. Imaisumi** reports Ad. Art Directors Club dropped the Ad. from its name, has an annual out (Annual Advertising Art 1960), and added 13 new members, many of whom are graphic designers. The ADC is at Dentsu Building, Nishi-Ginza . . .

**WASHINGTON:** **Joseph McMaster** now with KMG.



art director: **WALTER MARKS**  
agency: **BENTON & BOWLES**  
client: **AVCO CORPORATION**  
photography: **OFFICIAL U.S.A.F.**



**BUSINESS END OF AN ICBM.** Atop this Air Force intercontinental ballistic missile is a compact but tremendously complex re-entry vehicle called a nose cone. With its payload, it will hurtle thousands of miles to a pin-point target in a matter of minutes. It's the end product of one of the most important production lines in America. It is designed and built by Avco for the Atlas, Titan and Minuteman.

**Avco**

AVCO CORPORATION, 750 THIRD AVENUE, NEW YORK 17, NEW YORK.  
ORIGINAL CAREER OPPORTUNITIES FOR QUALIFIED SCIENTISTS AND ENGINEERS . . . WRITE AHEAD TODAY.

# retouching

dye transfer, type "C" ektacolor, flexichrome and black & white prints, involving the use of bleaches, dyes, electronics, chemistry and abrasives for the sole purpose of insuring the most faithful reproduction of your photography is truly an art as produced by **ARCHER AMES ASSOCIATES, INC.**, 16 E. 52 St., N.Y. 22, MU 8-3240. Contact: **Archer Ames, Leon Appel, Jim Benson**

Kodak

This reproduction happens to be from an Ektacolor print originating in a color negative. It could have been made from an Ektachrome transparency . . . or any of several other kinds of color copy. We have as many ways to color as the illustration has eggs. All reproduce beautifully, all are described in a new booklet—"Let Us Count the Ways." Write for your free copy.

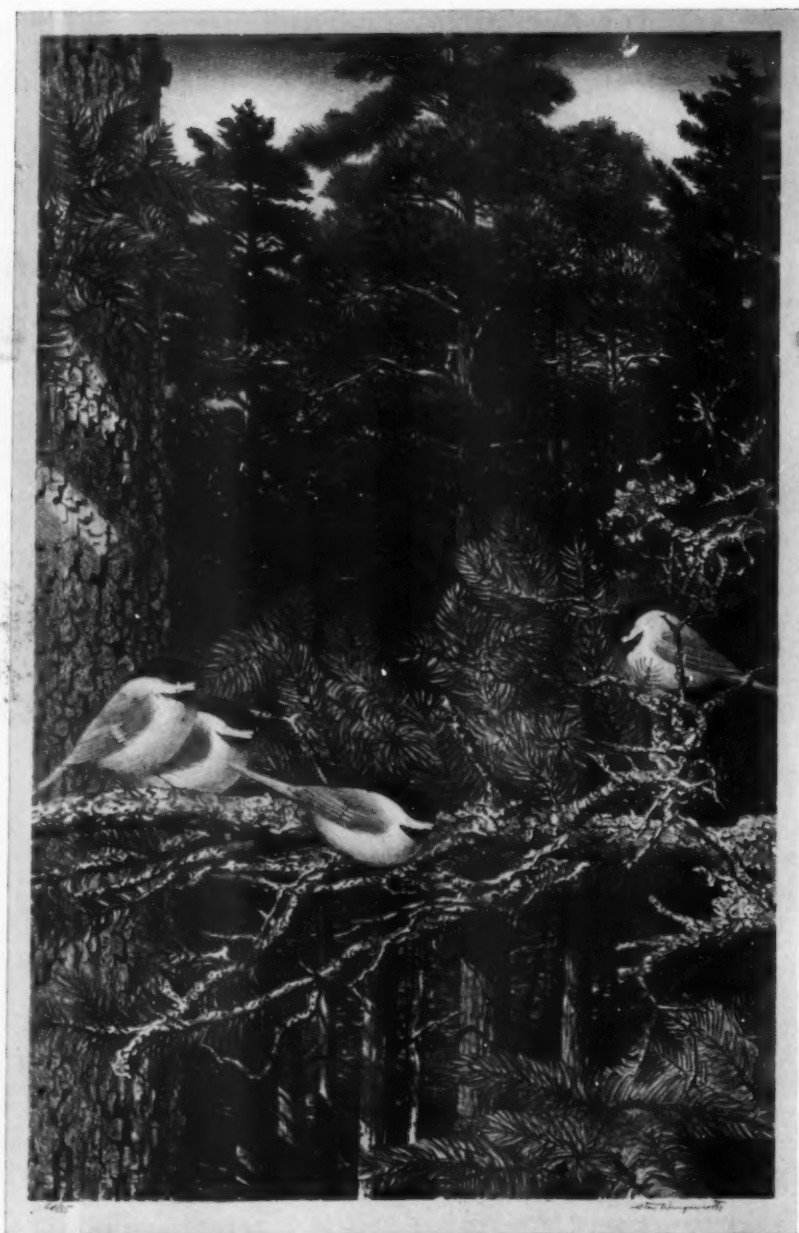
**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

PHOTOGRAPHY: TONI FICALORA





# Mohawk Superfine \_\_\_\_\_



CHICKADEES, A LITHOGRAPH BY STOW WENGENROTH

Text,  
Cover  
and  
Bristol

The receptive, uniform surface and unusually good dimensional stability of this finest of text papers assure outstanding performance on the press. And the rich feel and appearance and spotless cleanliness of Mohawk Superfine add an extra dimension of prestige to the printed piece.

Mohawk Paper Mills \_\_\_\_\_

## trade talk

### ART & DESIGN

**ANN ARBOR:** University of Michigan Museum of Art shows U-M drawing and painting professor **Gerome Kamrowski's** new paintings on surfaces of geodesic domes. He calls them "hylozoist," and they are of heavy pasta . . . U-M art instructor **Milton Cohen's** *Manifestations: Light and Sound* was exhibited—performed would be a better word. His new art form is a manipulation of mobile light and color imagery, synchronized with electronic music composed by research assts. **Gordon Mumma** and **Bob Ashley**. The works are projected on series of screens located at different angles, depths, and levels. Basic images are etched or carved on long horizontal slides that move automatically through projectors, and are further manipulated with color and prism wheels . . . **BALTIMORE:** **Forace Lane** and **Doner** head **AD Bill Hunter** were guest speakers at recent meeting of Maryland Industrial Photographers Assn., held at **Blakeslee-Lane Studios** . . . **BOULDER, COLO.:** **Robert Dacey** Advertising Art & Design is now **Dacey & Wright Ltd.**, at 350 S. 39 St. With the addition of **Robert S. Wright**, the operation is now a full service agency . . . **CHICAGO:** **Rhodes Patterson**, formerly with CCA, now an independent film writer and consultant, associated with **Cine Graf** . . . **DMAA** industrial workshop March 28, sales promotion workshop April 18 . . . **At Arts Club:** To March 25, Joan Miro, From Chicago Collections, Sculpture by Arp, April 9-May 6, Professional Members show . . . **Folding Paper Box Assn.** holds its annual meeting from March 20-23, at Drake hotel. Competition and educational exhibits open March 20. Announcement of the 100 best cartoons of the year, March 21. All entries displayed on March 23 . . . **Jim Mauk and Associates** moved to 161 E. Grand Ave. . . **Dickens Inc.** added designer **Henri Parmentier** and **Robert Lee Dickens**, a vp of Pax-Fax, visual survey subsidiary . . . **Ed Bedno** on Institute of Design staff . . . **Russell T. Gray** added **Steve Pribula** to art staff . . . **STA** toured W. F. Hall Printing Co., heard color printing/rotogravure authority **Jules Friedlander** . . . **KANSAS CITY:** **Harmon Smith Inc.** moved to Suite 286, 231 W. 47 St., Country Club Plaza. Announcement self-mailer in green, violet and black was designed by **AD Barney Newcom**, featured the agency principals, **John Lee Smith** and **Austin Harmon** . . . **LOS ANGELES:** Studio Assn. of Southern Calif. heard **AD Ed Mitchell**, studio owner **Fred Kopp** and designer **Milton Zolotow** . . . The SASC has opened an employment branch, **Graphic Arts Agency**, supervised by association executive secretary **Ruth Herbeck**, 4315 W. 2nd St., DU 7-4728. The agency was organized by **Hokle Simonson**, whose

(continued on page 84)



medium: **SCRATCHBOARD**  
artist: **STAN HARRIS**  
agency: **CHARLES W. HOYT**

230 BERGEN ST. PLAINFIELD, NEW JERSEY PLAINFIELD 7-6881

Advertising Art

**cooper**

SCHOOL OF ART

4100 BROADWAY

CLEVELAND 3, OHIO

WRITE FOR CATALOG #80

**aerolite**

**CRYSTAL CLEAR**

**STAYS CLEAR FOREVER**

ACHOLITE #8088 N.Y.

Enlargements — Murals

PHOTOGRAPHIC

Exhibitions — Mounting

Lens Craft Studios Inc.

305 East 47th Street

New York 17, N. Y. PI 5-3438

*All, all are gone,  
The old, familiar faces*

—CHARLES LAMB



With apologies to Mr. Lamb, not every old familiar face is gone, and we have hundreds of new ones too / We can save you a little time by illustrating three of the faces not available at Franklin Typographers / As for any others, we have them by the thousands, in all sizes including Roman Compressed No. 3, Egizio, Britannic and machine set Standard.

FRANKLIN TYPOGRAPHERS / 225 WEST 39th STREET / NEW YORK 18, N. Y. / PE 6-4706

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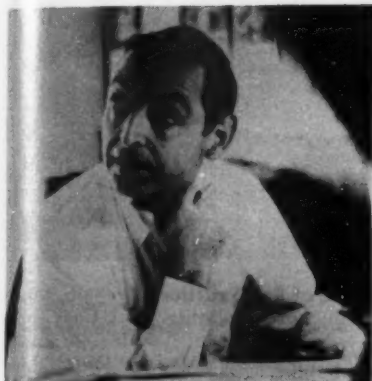
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# A / D NEWS



## Herbert Lubalin elected New England Clubs T&H calendar critic

House Craftsmen named AD/lecturer/author Herbert Lubalin critic of the 1961 Tileston & Hollingsworth Calendar. He will analyze the 12 leaves of the T&H paper mill's 38th consecutive calendar, designed by Will Burtin, Warren Chappell, Freeman Craw, D. Herbert Dye, Alvin Eisenman, Gene Federico, George Giusti, Alexander Lawson, Leo Lionni, Alexander Nesbitt, Bradbury Thompson, Johannes Troyer.

Lubalin, vp/exec AD, Sudler & Hennessey, and partner in the S&H design division, SH&L, lectured at the calendar review and analysis programs at New Haven, Hartford, Boston, Springfield, Worcester, Providence.

## Pittsburgh adds new art school

Ivy School of Professional Art has opened at the Magee building, 336 Fourth Ave., Pittsburgh. It offers a two year, full time course leading to a diploma in advertising art, fashion illustration, illustration and painting. Part time day or evening classes are also offered.

Drawing, painting and anatomy will be taught by painter Roy Hilton, formerly a fine arts professor at Carnegie

FSR AD Albert H. Kiefer. 1960 president of the Pittsburgh ADC, will teach design subjects and art direction. AD Wayne Dale, mgr., Federman, Adams & Colopy Studios, will teach layout. Lettering and typography will be taught or supervised by Pittsburgh ADC president Hy Steinberg, head of Beacon Studios. Illustration will be taught by illustrator T. Ward Hunter, Gateway Studios. Houck Studios head John Houck will teach keys, pasteups and mechanicals. Prizewinning painter Abe Weiner will teach drawing and painting. Additional classes will be taught by local ADs, artists, educators.

President/director of the school is Morris B. Kirshenbaum, a native Pittsburgher, formerly a school director, artist, AD, manager of Webb Galleries, Los Angeles. He is a graduate of the University of Pittsburgh, attended Carnegie Institute of Technology, Duquesne, Georgetown, and the Art Students League.

## Visual Communications Conference March 22-23

The 6th annual Visual Communications Conference of the NY Art Directors Club will be held March 22-23 at the Hotel Commodore. For details, turn to the NSAD News section this issue.

## Ross Van Dusen wins Graphic Arts competition

The 1960 annual Graphic Arts Competition for Fine Arts, sponsored by Techni-Craft Printing Corp., was won by an oil, Windmill, by Ross Van Dusen, JWT. Both Van Dusen and his sponsor, Lou Filippo, JWT, were awarded \$150 each. The contest is open to people in advertising and sales promotion. Each submitter must have a production man as sponsor.

Second prizes of \$100 each were awarded Vito Fiorenza for his photograph, Old Couple—Sicily, and sponsor Frank Mig-

liore. Both are with Zakin Co. John T. West and sponsor Rudy Battista, both of FSR, each won third prizes of \$50 for West's collage, Number 23.

Ten honorable mentions were awarded to the following artists and sponsors: Joseph Crivy and James A. Mathieu, Surfite Products; Irwin Greenberg and Tully Mucelli, MacFadden Publications; John Angelini and Jack Darnell, Berles Carton; Jane Davis and Palma Russo, Norcross; David M. Gatti and Richard Desatnick, Fairfax; Philip J. Gibson and Robert Colwell, Port of New York Authority; Lawrence Darro and William D. Miller, Norcross; William Brooks and Thomas Morelli, Fairfax; William O. Allbritton and Klaus F. Schmidt, DDB; Romano Montini, Romano's Art Studio; Seymour Thompson, Ruder & Finn.



## Focussing on action with simple bold b/w statement.

This consumer magazine page was also adapted for smaller space in trade books, with type set outside the right margin of illustration. Small space newspaper ads

had type below picture.

Credits: AD Frank Kirk, DDB. Crop of photograph by Valls, Barcelona. Copywriter Wendy Ewer. Head, Charter Oak. Body, Light Line Goth.



**Unimage image** Pincus Brothers-Maxwell men's clothes first consumer ad campaign sells new spring styles via teaserlike approach, mood photography, blurred pictures and a standing head: A new image emerges in men's fashion. Ads run in color for consumer magazines, b/w for trades. Color corrected b/w prints were made from original 2 1/4 color slides. Photographer shot model's reflection in glass of a New York building. Other ads have reflections in revolving doors, water, etc.

Credits: Creative director, copywriter Milton Sutton, AD Maurice Mahler, Zlowe Co. Photographer Donald Mack. Mahler designed and handlettered new logo for campaign. Type, Bookman Ital.



**US creative/production for European product**

Mirinda soft drinks are made, sold and advertised abroad in a theater trailer created and produced in New York. Soft sell in colorful drawings of styled limited animation and music, no words. A knight on his rounds sees poster advertising Mirinda, pierces the poster and illustration of bottle comes down his sword, he drinks it, closeup of tradename.

Credits: Creative/AD/art, Murray Tinkelman. Producer Jerome Ansel, Ansel Film Studios. Sound, Musifex, Inc.

## Shiva sponsors Easter egg painting contest

A first prize of \$250 and 50 second prizes of 12 Shiva Nu-Tempera Designers Colors introductory sets will be awarded in the First Annual Easter Egg Designing Contest, sponsored by Shiva Artists Colors, 433 W. Goethe St., Chicago 10. A group of Chicago's leading ADs will select the winning design.

To prepare an entry, punch a hole in the top and the bottom of the egg, blow out the inside. Design and paint the egg with any number of Shiva Nu-Tempera designers colors, paper, foil, etc. Colors will be waterproof and adhere better to the egg if Shiva Nu-Tempera waterproofing medium is used, the manufacturer suggests. There is no limit to the number of entries each submitter may make. Name, address, company and position must be included with each entry. All entries become the property of Shiva and will not be returned unless wrapping and shipping expenses are included.

Deadline is April 30. Judging will take place May 10.



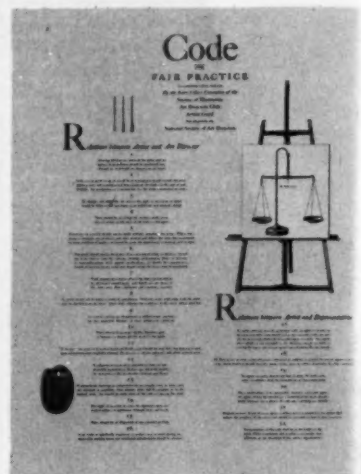
**Sound movie and slide film synchronizer**

A new electronic device, Duo-Pic, automatically coordinates two projectors so that motion pictures and slide films can be shown simultaneously on a wide screen, without manual control of slides. Carter and Galantin Corp., Div. Dorsett Electronics Laboratories, Inc., have patents pending. Timing is precise, and no audible signals distract audience. Duo-Pic has been successfully field tested by York division of Borg Warner, as part of sales training program for air conditioning systems.

An interlocking cable plugs into speaker output of a movie sound projector, at one end, and into circuit of slide film advancing mechanism of slide projector, at the other end. Duo-Pic adapts to any slide projector with electrically activated film advancer. A low frequency, sub-audible tone signal, cut into the sound track of the movie and transmitted through the cable, controls slide changes.

The device is flexible. Two images can be projected on a wide screen at the same

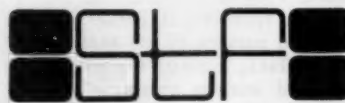
time, or slides and movies alternated on a single screen. Color slides can be used with b/w movie film. Sound track of movies can be re-recorded, and tone signals added for slide coordination.



**Code of Fair Practice** A wall poster size Code, suitable for framing,

is available from the Joint Ethics Committee of New York, P. O. B. 179, Grand Central Station, New York 17. Designed by Bradbury Thompson, and printed in black and red, the chart sells for \$1. Make checks payable to JEC. A booklet which also carries the Code, but in addition, describes the scope and activities of JEC, is available at 25¢.

JEC reports many groups and individuals across the country have shown a growing interest in the Code and JEC. The publications now being made available will serve to answer questions about the operations of both, and may serve as guides to local groups.



**Trademark for film producer**

Systems Technology Films, Inc., which is a new film producing affiliate of Marathon International, New York, uses this new trademark.

Credits: Designer Ken Saco Associates.

**Ewing Galloway stock photo catalog**

For the first time Ewing Galloway, 420 Lexington Ave., New York 17, offers a catalog of their photos. It is free to all users. The agency, founded 40 years ago

by the then journalist Ewing Galloway and his wife, has files on all subjects. The agency is operated by 3 partners, Thomas R. McGeough, John C. Kane and Joseph H. Tisler.



**Romance with a sense of humor** speaks for D'Orsay of Paris perfume, Intoxication. B/w page has French poster artist André Francois' black and red illustration. Product is spotted at base of swan's neck.

**Credits:** AD Hal Davis, Jane Trahey Associates. Copywriter Jane Trahey.



**Combining 2 themes** Mercedes-Benz ads are keyed by showing 3 pointed star importantly. But this ad also had to feature the car's rear swing axle and its horizontal spring. Both are combined in color photo (reds and blues) taken on company's test track

at Stuttgart factory. Another double treatment is in the photo—detailed foreground for product emphasis, blurred background for interest, action.

**Credits:** AD and concept, Hans F. Sauer, D'Arcy. Photographer Wendy Hilty. Copywriter Julian H. Apley. Head, 12 Stand. Med., body, 12 Stand. Light.



**Robert Dolobowsky**



**Onofrio Paccione**



**Lester Rondell**

**Robert Dolobowsky from Grey to DCSS**

A shift involving 4 ADs and 3 agencies came out this way: Grey's head AD Robert Dolobowsky left for DCSS where he is vp in charge of art, post vacated by Herman Davis who is now with Compton, vp, group AD. Meanwhile, back at the Grey office, vp Onofrio Paccione was promoted to head AD, and vp Lester Rondell to executive AD.



**Jose Ruiz to Delta and Shiva**

Director of artists materials and new products for Eagle Pencil for 4 years, Jose Ruiz is now with Delta Brush Mfg. Corp., Mt. Vernon, N. Y., and Shiva Artists Colors, Chicago. He is a member of the Artists Guild, Ad Club, Salmagundi Club, all of New York. Ruiz has lectured on and demonstrated techniques with various media, his paintings have been exhibited widely. Delta and Shiva lecture/demonstrations are being booked. Interested groups may write Jose Ruiz, Delta Brush Mfg. Corp., 120 S. Columbus Ave., Mt. Vernon, N. Y.



**Pageful of fish** in pen and ink line for newspaper brought a startling response for Macy's. Children colored in the outlines and mailed the page to the store. Besides going against the trend to clean uncluttered layout, the ad achieves interest with scale—note the (continued on page 53)



**LONELINESS** moves like a plague through a society of crowds and chains.  
It strikes all ages, yet seems most cruel to the young.



1)

## WHAT'S NEW...WHAT'S BEST

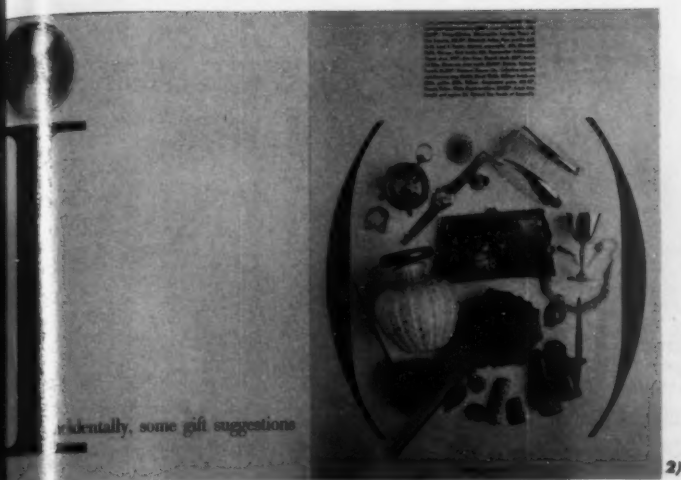
*Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV*

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#### 1) A stillness in a swirl

Color photograph for Look's 50 pp. portfolio on youth shows loneliness in the central somber figure of downcast girl surrounded by blurred images. Taken with a Nikon single lens reflex with a custommade front shutter, on 35mm Kodachrome, at an aperture of F8 at 3 sec.

Credits: AD Allen F. Hurlburt, Look. Designer Verne Noll. Photographer Bob Vose, Look, Los Angeles, from his 5 pp. color portfolio, produced by Gereon Zimmerman.

#### 2) Impact with type

Pig type and type used as illustration hit a new high in this Esquire spread.

Credits: AD Robert Benton. Photogra-

pher Elbert Budin. Type, Bodoni Book, retouched and slightly altered.

#### 3) A classic is born

Dickens' A Christmas Carol seemed fresh and reborn in Life, as illustrated by Ronald Searle. Here Scrooge dances as he catches the Christmas spirit. The story and Searle's illustrations may appear in book form and rank with Tenniel's Alice, etc.

Credits: AD Charles Tudor.

#### 4) Double duty symbol

The letter "a" identifies Asgrow Seed Co., stands for seeds. The trademark of a stylized seed and pod is in leaf green

and rich brown. Logo, in News Goth. Bold, may appear after or below the mark. Packs are color keyed for product group: green for growth products, brown for nutriment, yellow for killers.

Credits: Designer Lippincott & Margulies.

#### 5) Attention getter

and giftlike objectives for crayon pack were achieved with bright artwork of crayons in cover papers, at full scale, and in heightened chroma.

Credits: Designer Ben Rosen, for Art Crayon Co. Straight tuck folding box, machine coated boxboard, printed in 4 color mechanical separation, by Lebanon Paper Box Co.

1) Karl Funk,  
Past president,  
Director, Pack-  
age Designers  
Council.

2) Georg Olden,  
to group art su-  
pervisor, BBDO.

3) Garrett Orr,  
Eastern A.B.  
Outdoor Adver-  
tising, Inc.

4) Robert DeLay,  
president, Direct  
Mail Advertising  
Assoc.

5) Peter Palazzo,  
advertising &  
visual director of  
Heinz Heindel.

6) Leonard Rob-  
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Frank, Inc.

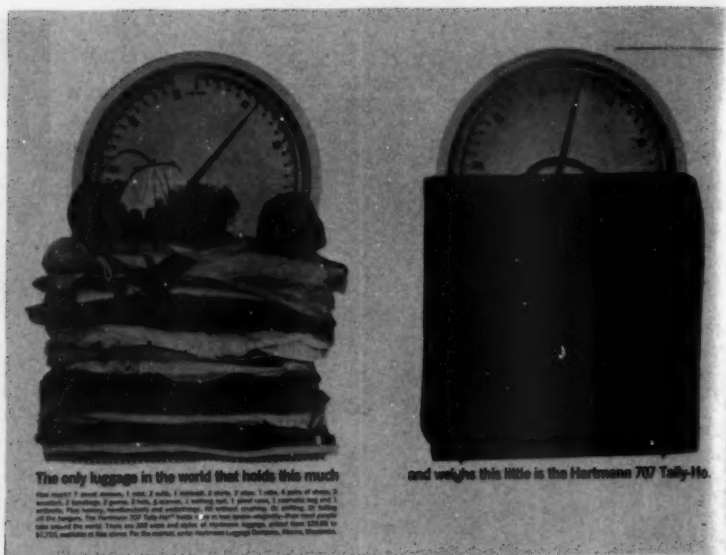
7) John Jam-  
ison, AD, J. M.  
Mathes, Inc.

8) Gabriel de  
Million-Czarn-  
acki, designer,  
Container Cor-  
poration of  
America.

9) Lester Ron-  
dell, vice presi-  
dent, executive  
AD, Grey.

10) Orestes Pac-  
cinno, vice presi-  
dent, head AD,  
Grey.

11) Dr. Harold  
Jensen, High-  
land, Nat'l Visual  
Production  
Assoc., director,  
Graphic Com-  
munications  
Center.



6)



7)

#### 6) Visual demonstration

Second piece in new campaign for Hartmann luggage clearly and immediately tells what product can do. Dramatic contrast of capacity and lightness of product is this ad's hardsell point. Each ad in series points up another product feature, for direct sell. Earlier campaign at another agency promoted overall quality image.

Credits: AD Bert Steinhauser, DDB. Photographer Ben Somoroff. Copywriter Robert Levenson. Type: Head, News Goth. B. Cond., text, News Goth.

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**7) The ultimate in product-in-use**

AD traded on lack of need to show outside features of Volkswagen in this poster, since car's design has hardly changed over the years. Extreme simplicity of the illustration idea gives roominess to the small car, relates to young-growing-family market.

**Credits:** AD Helmut Krone, DDB. Photographer Harry Hamburg. Copy by Krone here, though acct. copywriter is Rita Selden.

**8) Entertaining newspaper ad**

Old cigar store Indians in flip conversations made a small space, limited budget campaign for Blackstone cigars.

**Credits:** AD Murray Muldofsky, then with Daniel & Charles (now with Doner). Copywriter Harriet Olguin. Photographer Sidney Mehring. Type, Latin Elongated.

**9, 10) Animated boxes**

Avon soaps and hair preparations for children come in bright colored boxes, artwork and lettering of which were rendered in paper cutout. The box for a



9, 10)



duck cake of soap has prints of duck feet leading up to top, out which ducktail sticks. When top flap is opened, duck illustration appears on second flap underneath.

**Credits:** Designer/artist R. J. Davidson, Elmont, N. Y. Conception, Davidson and Dick Nichols of Avon. Art direction, Nichols. Boxer box by CCA, 4 color and varnish, litho, on .024 machine clay coated, manila back stock. Duck box by Wilkata Folding Box Co., 6 colors and varnish, letterpress, on .020 machine clay coated white bond.



11)



12, 13)



14, 15)



#### 11) Local artists

do color wood cuts on local scene in trade ad series by Business Week magazine. This ad, third in the series, was selected for business ad and illustration choices by Art Direction critic panel, for its good-enough-to-frame illustration, and for its unusual and exciting business advertising concept. Advertiser offers readers 22x15 litho reproductions of the woodcut which depicts colonial downtown Philadelphia and historical figures. Philadelphia City Hall presents reproductions of it to honored guests.

**Credits:** AD Al DeSantolo, then with Donahue & Coe (and now with White Stag on the west coast). Consulting AD on the series, Andrew Ross, Andrew Ross Studios. Artist Jacob Landau, Mel Richman Inc., Bala-Cynwyd, Pa. Copywriter Mike Chappell. Type, head, Standard

Med., body, Cent. Schoolbook, Advertising Agencies Service Co.

#### 12, 13) Maze

Complexity, diversification, and close relations of North American Aviation activities are suggested in annual report's front cover classical maze motif. It appears throughout booklet, tied to art, photography and figures and facts. This piece marked radical departure for NAA, whose earlier reports were in extremely conservative design.

**Credits:** AD Luther Weare, supervisor art dept., NAA, Los Angeles. Designer Clarence Sato, previously with Saul Bass. Ken Smith, production coordinator. Color portraits, Paul Hesse, other photos, NAA General Offices Graphic Productions. Printed 5 colors throughout on 80 lb. Warren's Cameo Brilliant Dull with

80 lb. Warren's Cameo Cover. Cover is 4-color process plus metallic silver, plastic coated. Fly leaf, handmade Unryu, imported from Japan. Printer Western Lithograph Co.

#### 14, 15) Elegance

Restrained design of Hilton Hotels' annual report cover has small symbol of international operations as the only graphic ornament. Lettering, partly screened, partly reversed, is on all-over printed facsimile of a black and blue handwoven fabric. High style b/w and color photography appears throughout booklet.

**Credits:** AD/designer Dick Felder, Chicago. Art consultant Taylor Poore. Photographer Myles DeRussy, Kranzler Studio.





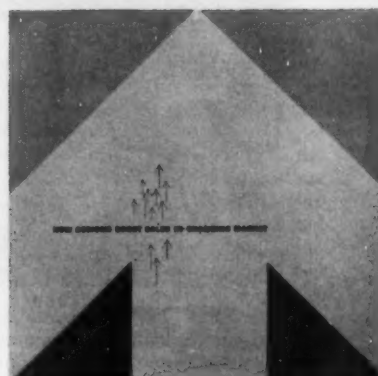
16)



17)



18, 19)



20)

#### 16) Corporate symbol

must identify varied products of Farm Bureau Cooperative Assn., Columbus, to both urban and suburban markets as well as major buyers of farm, garden and animal feed products. Over 50 package designs, for as many varied products, have strong family look.

**Credits:** Designer Raymond Loewy & William Snaith Inc., Chicago, design director William Stark, vp.

#### 17) Christlike athlete

Esquire's Highlights of a Golden Decade featured paintings by Daniel Schwartz. Here Roger Bannister is being carried off after running the first 4 minute mile.

**Credits:** AD Robert Benton. Type, Baskerville and Bodoni Book.

#### 18, 19) Pitch

to buyers of radio and tv commercials, in b/w mailer that folds down to 4 1/4" deep by 5" wide, opens through 4 folds to 19 1/2" wide by 16 1/2" deep. Figure of pitcher evolves in crops of different action, as piece is opened, until full piece shows clown face. For C/Hear Services.

**Credits:** Creative director/copywriter Billy James, Ads/Infinitum. AD Silvio Galterio, freelance. Photographer Peter Baumann. Model Dan Richter. Printer Hermer Lithography, on Coronado Opaque Stipple 70#. Type, Bod. Book

**Italic heads for each fold, Alt. Goth. Caps for final message; Master Typographers.**

#### 20) Crisp promotion

for industrial design firm has b/w, red and yellow cover, a case history inside using 2- and 4-color pages.

**Credits:** AD/designer Ted Black, a design director at Robert Zeidman Associates. He did 90% of photos used in booklet. Offset on International Paper's 100 lb. Ti-Opake Vellum. Type: Microgramma on the cover, inside, News Goth. Cond. with News Goth. B. Cond., Composing Room.



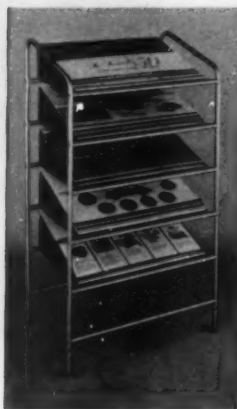
21)



22)



23)



24, 25)



#### 21) Music set the tone

An agency vp/associate creative director liked a record called Tricycle Waltz, interpreted it as the composer's version of children playing in a park. With the record in mind, the agency man created and shot an 8 mm home movie of his children playing. This was translated to 2½ min. tv commercial for Texaco. A lonely boy plays in a park, a girl joins him and they play together, she has to leave and he's lonely again, he bounces his ball along and it runs under a car, he can't reach it but a man's hand does, man turns out to be smiling Texaco dealer, they part happily.

No words. The music, based on the record, works closely with visual to underscore each motion and mood.

**Credits:** Creative / agency producer Joseph McDonough, C&W. Director Thomas Craven, cameraman Vachel Blair, editor Morton S. Epstein, Thomas Craven Film Corp. Composer/conductor Bob Thompson, Hollywood.

#### 22) Composition creates motion

Arrangement of contrasting shapes creates dynamic counter display for Sylvania Thunderbird portable radio, creates association with Thunderbird car in graphic as well as name.

**Credits:** AD Ward Badman. Art, staff of Oberly E. Newell Lithograph Corp., New York.

#### 23) Fitting trademark

also fits as cover design for membership roster booklet of Sales Executives Club of

New York. 2 color page in b/w, gray and blue.

**Credits:** AD/artist Claude Hurd, who also designed the trademark. Caslon 540 title.

#### 24, 25) Auto showroom stand, easel

Unobtrusive multiple easel stand shows off layout of easel presentations. Photos, drawings and copy in eye-catching design for British Motor Corp. dealers. Horizontal hinges make page turning easy. Additional pocket-size easels for away-from-showroom presentation also included slide calculators that compare performance data of BMC cars with competitors.

**Credits:** AD Theodore DuBay, The Chartmakers.

(continued from page 45)

little black fish, offcenter, spouting Ultra Bodoni type. Ad sells Norwegian Brisling cardines.

**Credits:** Creative director Morris L. Rosenblum, asst. creative director Abe Weiss, AD Robert Wilvers, copywriter Clara Apfel, Macy's. Artist Walter Einsel. Century type.



**William H. Knudsen** Formerly chairman of E. M. Freystadt board, Smith,

Hagel & Knudsen, William H. Knudsen has joined E. M. Freystadt Associates as senior vp, general manager and member of the firm. He will handle internal management, with special emphasis in creative, financial and production areas. He will also serve as account supervisor on a number of accounts.

During his 8 year association with SH&K the company rose from billings of \$½ million to over \$3 million.

For 12 years a member of the NYADC, he has been active in the education committee. He has taught at New York-Phoenix School of Design, from which he graduated as a scholarship student. He is now a board member of the school. Knudsen also studied at Pratt.

He is a member of American Management Assn., American Marketing Assn., Natl. Industrial Advertisers Assn., Sales Promotion Executives Assn., and Sales Executives Club of New York.

### Hardcover magazines grow

If you project the trend to its ultimate, someday all magazines will be hardbound and books paperbacks. It's not as impossible as it sounds what with books now increasing in mass market appeal and magazines as class items. There's American Heritage, Horizon, Art in America, to name a few in the art field. Now there's the new quarterly, the American Gun.

It's 10½x13½, loaded with ultra-high quality full-color offset, plenty of 2-color pages, four-color cover on cloth.

It's a terrific swipe file even if you aren't a gun buff. Of the 104 pages in the first issue, 96 pages have color illustrations. Civil War comes in for a big play in this issue.

Norman Snyder as AD has given book an exciting, ungimmicky feel. He uses such talent as photographer Carl Fischer, illustrator Tom Allen, woodcuts by Ellen Raskin.

Publisher is Madison Books Inc., 7 E. 48th St., NYC. Editor is Don Myrus. Subscriptions are \$18 a year (4 issues) and are taken at 2120 9 Rockefeller Plaza, New York 20, N.Y.

### Steichen retrospective at the Modern

March 29-May 21 marks the Museum of Modern Art's show of the work of Edward Steichen. There will be about 300 photographs, some shown for the first time, paintings, geometric compositions in watercolor, designs for textiles and for Steuben glass, and experimental photo-sculptures. A preview will be held March 27, Steichen's 82nd birthday.



### New Jersey ADC

elects J. S. Marmaras

Advertising design manager of Ciba Pharmaceutical Products, John S. Marmaras was named president of the Art Directors Club of New Jersey. He has been with Ciba since 1953 when he joined the company as asst. design director. A member of AIGA, he has lectured at Rhode Island School of Design, and Columbia University. He studied at the Massachusetts School of Art, received a BFA degree in graphic design from Yale.

ADC of New Jersey, formed in 1959, has a membership of over 50 ADS. ●

## booknotes

**THE NOTEBOOKS OF LEONARDO DA VINCI.** Pamela Taylor. The New American Library of World Literature. 75¢.

The diverse powers and interests of the Renaissance giant, who also exemplifies the modern man, are explored in this Mentor book, a study by the late Francis Henry Taylor, Metropolitan Museum of Art director. The book was finished by his widow, following his death in 1957.

**CONTACT.** Angel Island Publications. \$1.45.

The Sausalito, Calif., quarterly (Vol. 2, No. 6) is devoted to The Criminal Mind. It features Art of the Imprisoned, a 14-picture portfolio, reproduced from John Hendricks' photos, of Folsom and San Quentin inmates' paintings and drawings—also Some Truth May Lie, a photo sequence by Phil Palmer, Eugene Anthony, Dorothea Lange, Jerry Stoll, Bill Gamble and Ernest Lowe.

**MODERN PAINTING—CONTEMPORARY TRENDS.** Nello Ponente. World Publishing Co. \$27.50.

Newest title in Skira's Painting-Color-History series, it continues Maurice Raynal's previous work on the genesis of painting that investigates reality's underlying significance—the evolution of modern painting in the first half of the 20th Century. This jumbo-size volume (10" x 13½") has 100 full-color paintings of modernism's range from Afro and Albers to Winter and Wols. The examples are from the Documenta at Kassel and contemporary exhibits at Paris, Venice and Sao Paulo. Their common denominator is freedom of expression respecting the subject, from Cezanne's multiple perspectives accentuating space's emotional dimensions in lieu of representational accuracy—today's basic problem, according to the author.

**PAINTING & SCULPTURE ACQUISITIONS.** The Museum of Modern Art.

Third supplement to its 1958 checklist, it lists works acquired in 1959 and brings the museum's acquisitions since 1956 up to date.

**TODAY & TOMORROW.** The Museum of Modern Art.

This handsomely illustrated 44-page booklet of its accomplishments and future plans, is a combination annual report and promotion piece in the Museum's continuing 30th Anniversary drive to raise \$25 million. ●

## HOW YOU CAN PRE-STARCH YOUR ADS...IV

*Black & White auto ads are presented this month. The Research Committee of the New York Art Directors Club developed this series of check-aids to help you judge the effectiveness of ads in advance. Are you clipping them? . . . there will be more.*

**By Hoyt Howard**

B/w ads get right down to basics. Our committee feels that you will get a quick idea of what we have been trying to say by these four examples. That is why we prevailed upon Art/Direction to print just one more article on automobiles. Next installment: food.

Here we are comparing two typical top rated ads with two typical low ones. It is easy to see the difference and draw your own conclusions. You can do this with any campaign. Pin-up the four or five top rated ads on your pin-up board, then pin-up the four or five lowest ones directly beneath them . . . and study what you see for a few days. Your layouts will improve thereafter.

The rules of visual magnetism are even more pronounced in B/W. There is

no color crutch to lean on. The committee, Ed Cerullo is chairman, will welcome your comments and questions.

### **Pontiac**

This picture has good visual magnetism, attracted 36% of the Satevepost's readers, helps prove the promise of the headline. The art director probably had many shots to choose from, and he chose a dandy. His client got a real bargain in readers-per-dollar.

### **Vauxhall**

This is a wash drawing. It is a typical top rater. Art work can be just as effective as photography. The real trouble seems to be that artists, as a rule just cannot resist a lot of unnecessary detail which usually distracts from the visual magnetism. Even this fine illustration would have been

slightly lower if it were not for the great interest of the headline and copy. The 11% read most raised the noting a few percents.

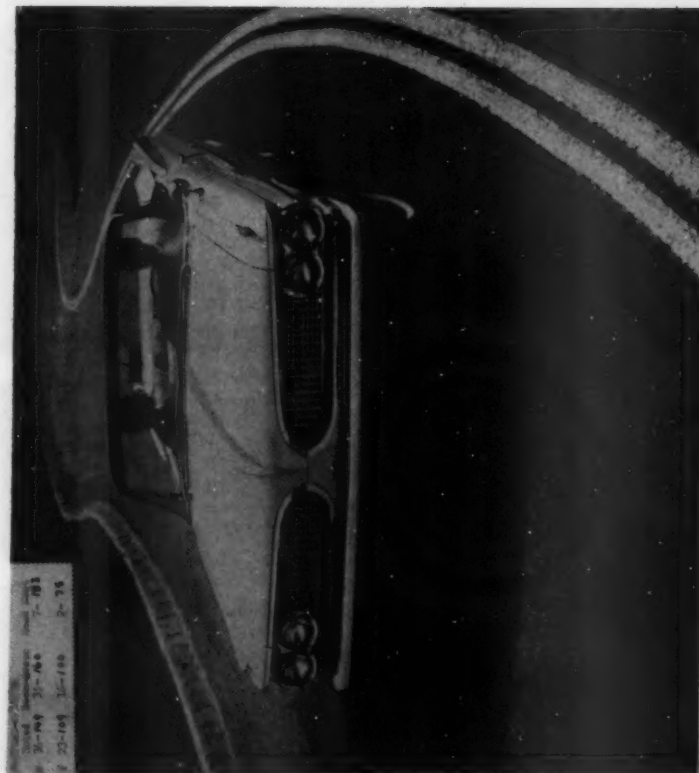
### **BMC**

White space is something art directors love. I wish I could say it works, but it rarely does. This ad does not stand a chance with the Pontiac and Vauxhall ads. That zig zag track is not explained until the middle of the second paragraph. This makes readers work too hard.

### **Chrysler Corp.**

Here again is the big socko headline that didn't sock. It only attracted 17%. You have to have copy with real news value to get away with this format. Is the copy newsy? Only 2% read most of it, even though it is in large type and rather short. ●





## PONTIAC IS THE ONLY CAR WITH WIDE-TRACK WHEELS

Wide-Track Wheel design brings car and road into a new relationship. The wheels of a Pontiac are farther apart, widening the stance but not the car. There's a feeling of complete control, road-holding response. You're steadier, more secure, balanced. It's the automotive advancement of the year and one of the big reasons Pontiac is now first in sales in its price class. Hasn't the day come for you to drive this sleek beauty? The keys are waiting at your nearest dealer. PONTIAC MOTOR DIVISION • GENERAL MOTORS CORPORATION

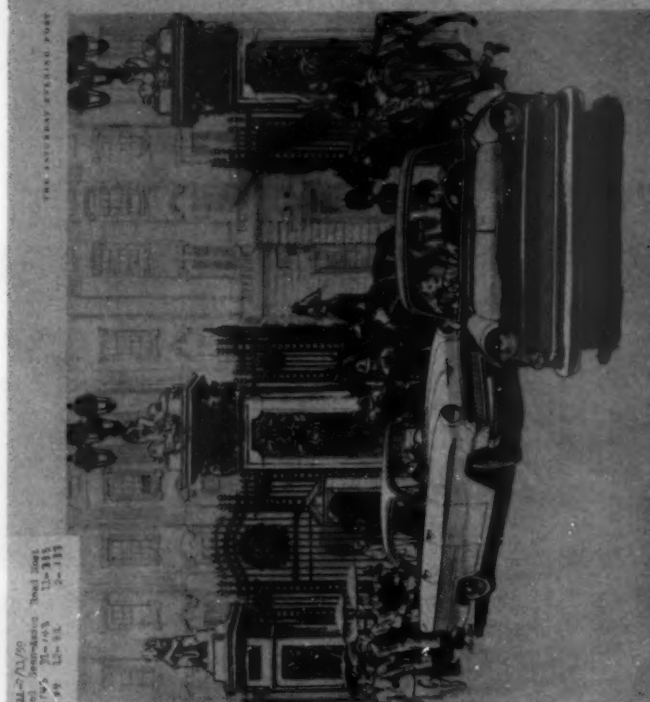


**THE WIDE-TRACK STORY**  
Pontiac's wheels are five inches farther apart than the others in this car. This means more stability, more control, more security. You get the road. You get the ride. You get the look. You get the feeling. You get the Pontiac Wildcat.

PONTIAC: AMERICA'S NUMBER 1 ROAD CAR!

Pontiac 8/15/59	M W	noted 36 (149)* 23 (209)	seen- associated 35 (160) 16 (100)	read most 7 (183) 2 (75)

27-149 27-149 27-149  
27-149 27-149 27-149  
27-149 27-149 27-149



## You don't give up a single convenience when you own this fine British mini car—and even more

Many people believe that to gain the economy and easy handling of an improved mini car they have to give up with quite a few inconveniences. In some cases this is true. But not with Vauxhall's Viva. It's a mini car that gives you all the conveniences of a larger car.

Vauxhall's Viva, a mini car that gives you all the conveniences of a larger car. It's a mini car that gives you all the conveniences of a larger car. It's a mini car that gives you all the conveniences of a larger car.

Vauxhall's Viva, a mini car that gives you all the conveniences of a larger car. It's a mini car that gives you all the conveniences of a larger car. It's a mini car that gives you all the conveniences of a larger car.

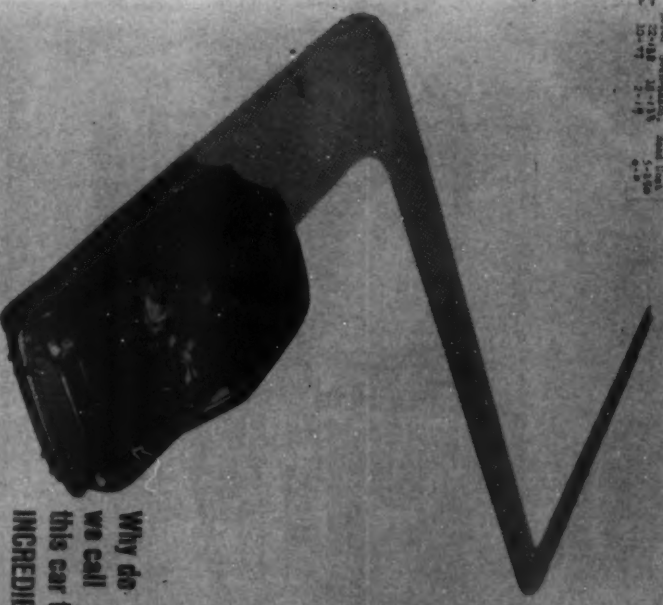
## BRITAIN'S VAUXHALL

AND THE SERVICES AT PONTIAC DEALERS (AMERICAN)

Vauxhall 7/11/59	M W	noted 36 (143) 16 (84)	seen- associated 31 (143) 12 (82)	read most 11 (333) 2 (138)

27-149 27-149 27-149  
27-149 27-149 27-149  
27-149 27-149 27-149

Model 8500, 4-cyl., 100 hp.  
22-112 24-118 5-130  
12-77 2-18 4-2



Why do  
we call  
this car the  
INCREDIBLE 850?

From the 1957 to 1958, the Incredible 850 has been the most popular car in the world. It's the car that's been the most popular for 10 years. It's the car that's been the most popular for 10 years. It's the car that's been the most popular for 10 years.



BMC	M	noted	associated	seen-	read
6/21/60	W	22 (138)	18 (133)	2 (19)	5 (250)
					* (5)

Incidentally, the 1958 Incredible 850 was the most popular car in the world. It's the car that's been the most popular for 10 years. It's the car that's been the most popular for 10 years. It's the car that's been the most popular for 10 years.

# You can read the fine print as the car takes a turn

Torsion-Air Ride—exclusive in the Can Do Cars from Chrysler Corporation—keeps the car level when you turn, stop or start.

Torsion-Air is the most advanced ride-control device in automobile history—"an extra" in every sense of the word—yet at no extra cost. It keeps the car level at all times—crises or tight turns. It keeps the wheels out of any road. Ridge, hollow, bump, rut, pothole, it's all gone when you stop, slow, or start. You get the most out of your car. You get the most out of your car. You get the most out of your car.

Spreading of seats, try Torsion-Air Ride in the back seat. Now the extra room there, too. The construction from back seat, adding the most popular value to yours. This year consider all the cars you own. Not in the

Built for the 1 man to 4 who wants a little bit more  
PLYMOUTH • DODGE • DODGE • DE SOTO • CHRYSLER • IMPERIAL  
The Can Do Cars—Quality-built from Chrysler Corporation



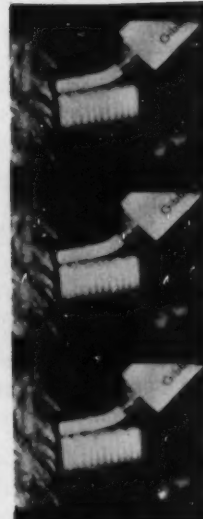
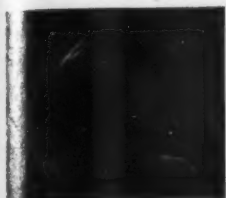
Chrysler	M	noted	associated	seen-	read
6/6/59	W	17 (81)	17 (104)	8 (43)	2 (75)
					1 (50)

\* Figures in parentheses are Cost Ratio figures.

# COMMERCIALS THIS MONTH

BY RALPH PORTER

The European Scene part 2—Live action: creative hard-sell



These pictures just came in from Anglo-Scottish Pictures, Ltd. in London. There's snap, sparkle and solid sell in the Twinkle series of Gibbs S.R. Toothpaste. Three of the series took the live action award at Venice.

The commercials show current advertising thinking in England today. As Lindsay Turner, Executive VP of Anglo-Scottish says, "The English producers and the advertising people are swinging towards your kind of commercial selling. We don't mean to pound our consumers over the head in a distasteful manner but there is much merit in hard selling if done creatively. I believe we have succeeded with Gibbs toothpaste."

Responsible for the peppy approach and the execution of these commercials is Dennis Anten of Young & Rubicam, Bernard Davis and David Paltenghi of Anglo-Scottish. ●

## 16th Western Exhibition shows the best work in 28 states

The 16th Western Exhibition of Advertising & Editorial Art, sponsored by The Art Directors Club of Los Angeles, is a compact, qualitative show gathered from the largest selection of material ever collected in the West. Entries were from 28 states west of the Mississippi River.

To reflect the national aspect of this exhibition, 7 distinguished jurors were gathered from across the United States, drawn from a variety of professional categories, and chosen for their individual critical faculty. From more than 6,000 entries some 400 were chosen for display at the California Museum of Science & Industry, February 21st through March 25th. The jurors were: George Pal of MGM movie fame, Tom Gorey, Needham, Louis & Brorby, Chicago, Tom Tramel, Educator, San Fernando State College, Arnold Varga, Pittsburgh, recent Art Director of the Year, Al Parker, internationally known Illustrator, Jack Keeler, Fletcher-Richards, Calkins & Holden, San Francisco, and Robert Wheeler, Young & Rubicam, Los Angeles.

The development of such a large show makes a jury extra critical. Simple direct solutions were preferred by the judges, who were content-conscious and unmoved by tricks. Rapid decisions were aided by an electronic device that automatically recorded the majority opinion of the 7 jurors. This device, introduced in 1959, was carried on and improved by Mani Wilder, the Show Chairman.

The categories were often unbalanced in quantity and quality; an unforeseeable situation that meant elimination of some groups entirely, and a high degree of competition in others.

The consensus of the judges' opinion had the variety one expects from men of entirely different outlooks, chosen in the first place for their balance in respect to each other. Al Parker, always with a keen eye for the illustrative quality, nevertheless considered that "the entries mirrored the dashing extemporaneous feeling so prevalent today in art . . . a welcome trend." Conscientious to consider all of the facets of the fine work under examination Tom Tramel's observation was, "no trend, or direction" and that

the whole constituted an impressive general high quality. More impressed by "creative ability in trade ads" was Jack Keeler. Visual impact came through strong despite the absence of painting and drawing in any large quantity; this was the shared observation and "impressive evidence that good visual ideas were polished to perfection" of Tom Gorey. He further emphasized the evidence of "a strengthening of the trend to breed good advertising with good graphic design." Arnold Varga's high standards were met in film entries, where imagination and talent fused to provide poetic images of a very high order, to be unanimously acclaimed by the total jury. All judges held the Los Angeles procedure to be the very best they had experienced.

Light-hearted humor is present in this show, as we have come to expect from Western Art Directors and artists, who frequently display their freedom-loving and make believe world in terms of witty line or jocular photograph.

Western personalities are reflected in the show to the practiced eye, despite the attempt at anonymity necessary in presentation prior to judging. The powerful integration of designed visual vitality and message is as recognizable as it is striking, and the synonymously creative expression we have come to expect from this area.

The packaging category showed a wide variety of solutions to special problems, often pace-setting and handsome in their inventive geometry.

The "big look" in photography is in evidence also, with emphasis on mood and simplicity of message. Understandably, much western photographic talent is used in the middle west and the east.

This, the 16th Annual Western Exhibition, marks another step forward ever accelerating and yet in pace with the scale of a dynamic area growing sometimes awkwardly, sometimes strong and brash, but often with great beauty and delightful surprises. This is creative art direction in the West.

Ted Poyser, President, ADLA

VP and Creative Director Gaynor & Duca, Inc.

# STRONG BRASH & BEAUTIFUL







1



3

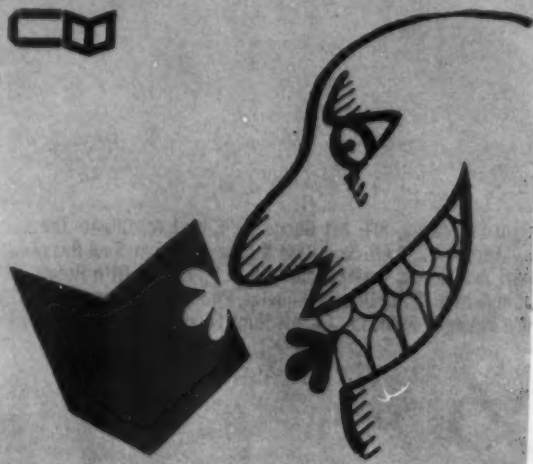


2

1 AD, design: Saul Bass, Art: Art Goodman, City: L.A., Client: The Mirisch Co.—Leon Roth. 2 AD: Saul Bass & Assoc., Design: Saul Bass, Art Goodman, Art: Gerald Trafficanda, City: N.Y., Client: Otto Preminger—United Artists. 3 AD: Robert Wheeler, Photo: Bert Stern, City: L.A., Agency: Young & Rubicam, Client: Hunt Foods.



yummee!!! catalogs, presentation covers, 5  
parts manuals, price lists, technical man-  
uals, operating manuals, sales manuals  
from COAST BOOK COVER 2930 vail avenue  
los angeles 54, phone OVerbrook 5-7600

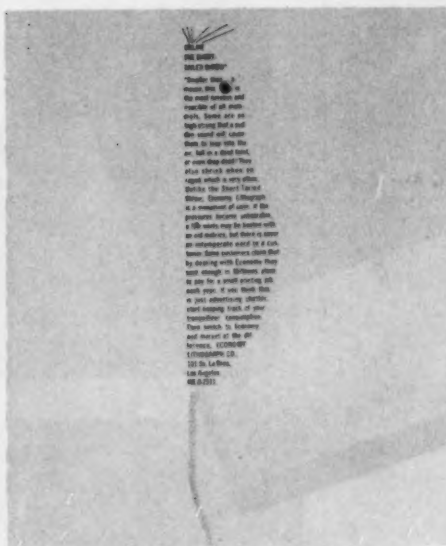


MAN OUT...

A fascinating project at Martin-Denver and one which offers to the truly creative engineer or scientist a personal esteem and professional recognition unequalled in today's opportunities. Please do consider being a part of this or other creative involvements at Martin-Denver and inquire of N. M. Pagan, Director of Technical and Scientific Staffing, (Dept. AA 9), The Martin Company, P. O. Box 170, Denver 1, Colorado.

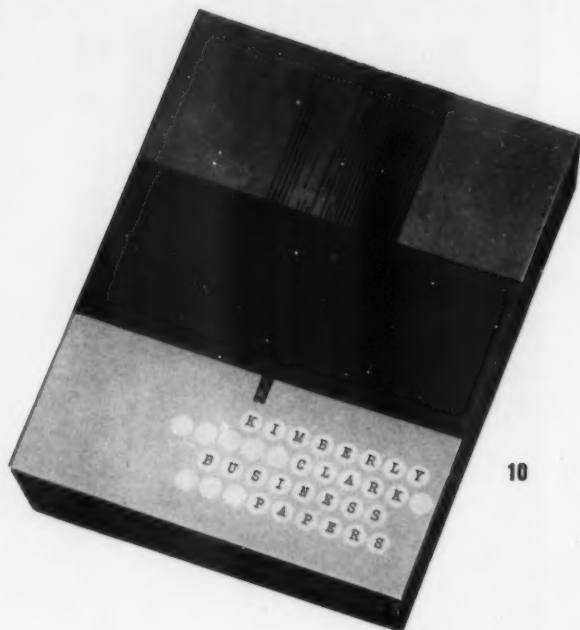
**MARTIN**  
DENVER DIVISION

MARTIN-DESIGNED CIRCULAR SPACE COMPUTERS ARE AVAILABLE FREE  
TO INTERESTED PERSONS BY WRITING TO THE SAME ADDRESS.



## WE HAD TO MOVE

4 AD, design: George Coutts, Art: Betty Brader Ashley, City: S.F., Client: Joseph Magnin. 5 AD: Norman Gollin, Design: Norman Gollin, Design Group, Art: Al Shean, City: L.A., Agency: David Larsen, Client: Coast Book Cover. 6 AD, design: Willi K. Baum, City: Denver, Agency: The E. M. Halvorson Co., Client: The Martin Co.—Denver Div. 7 AD, design: Cal Freedman, Art: Cal-Art & Assoc., City: L.A., Client: A.I.D. Magazine. 8 AD, design: Roger Kennedy, Photog.: Chuck Rice, Forest Grant, City: L.A., Client: West Associates. 9 AD: Keith Bright, Design: Keith Bright, Design Group, Art: Keith Bright, Peter James Samerjan, City: L.A., Client: Economy Lithograph Co.



10



10 AD, design: Saul Bass, Art: Phyllis Tanner, City: Neenah, Wis., Client: Kimberly-Clark Corp. 11 AD, art: Norman Gollin, Design: Norman Gollin, Design Group, City: L.A., Client: Los Angeles County Museum. 12 AD: Tom Mack, Design, art: Clarence Sato, City: L.A., Client: Dot Records. 13 AD, design: Saul Bass, Art: Art Goodman, Dave Nagata, Don Jim, City: N.Y., Client: Otto Preminger—United Artists. 14 AD, design: Izz Liebowitz, Photo: Tommy Mitchell, City: L.A., Agency: Sanderson-McConnell, Client: Marina Del Mar. 15 AD, design: R. E. Brickner, City: Santa Monica, Client: System Development Corp. 16 ADs: Roy Rogers, Sam Anslyn, Design: Larry Rink, Art: Fred Metz, City: Van Nuys, Cal., Client: The Marquardt Corp. 17 AD: Robert Wheeler, Photo: Edgar De Evia, City: L.A., Agency: Young & Rubicam, Client: Hunt Foods. 18 AD, design: Bertram Gader, Art: Harvey Schmidt, City: L.A., Agency: BBDO, Client: North American Aviation.



13



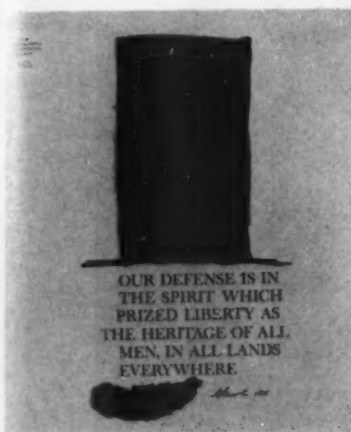




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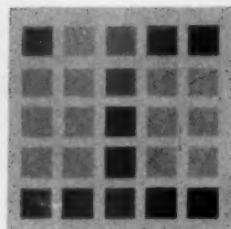
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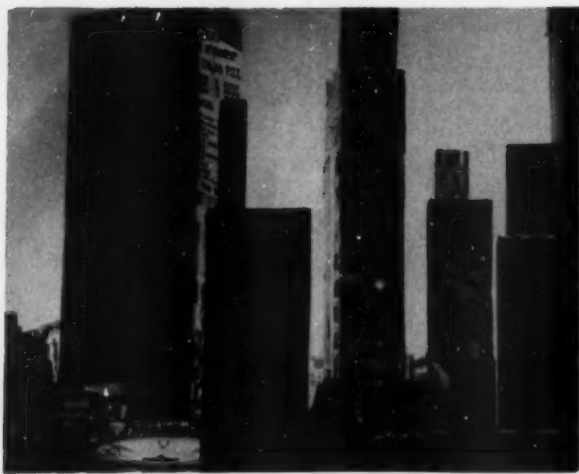
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23



20



22

19 AD: Walter Herdeg, Design, photo: Jason Hailey, City: L.A., Publication: Graphis. 20 AD, design: Cal Anderson, Photo: Fred Lyon, City: S.F., Agency: Cunningham & Walsh, Client: Crown Zellerbach Corp. 21 AD: Arthur Shipman, Design, art: Guy Deel, City: Dallas, Client: Neiman-Marcus. 22 AD: John Urie, Design: Charles Frazier, Producer: John Urie & Assoc. Photo: Kent Wakeford, City: L.A., Client: John Urie & Assoc. 23 AD, art: Keith Bright, Design: Keith Bright, Design Group, City: L.A., Client: Hillside Press. 24 AD, design, art: Willi K. Baum, City: Denver, Agency: E. M.

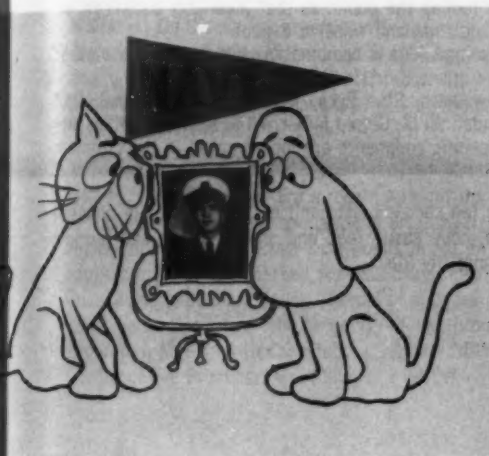
Halvorson Co., Client: The Martin Co.—Denver Div. 25 AD, design: Ty Nelson, Art: Bettmann Archive, City: Minneapolis, Agency: BBDO, Client: Cream of Wheat. 26 AD, design: Chris Jenkins, Producer: Playhouse Pictures, Art: Robert Cannon, City: L.A., Client: U.S. Navy Dept. 27 AD, design: Saul Bass, Producer: Wm. Hurtz—Nat'l. Screen Service, Art: Art Goodman, City: L.A., Client: Frank Sinatra—Warner Bros. 28: Tom Gorey, Art: Bill Hyde (Butte, Herrero & Hyde), City: S.F., Agency: Needham, Louis & Brorby, Chi., Client: Morton's Salt.



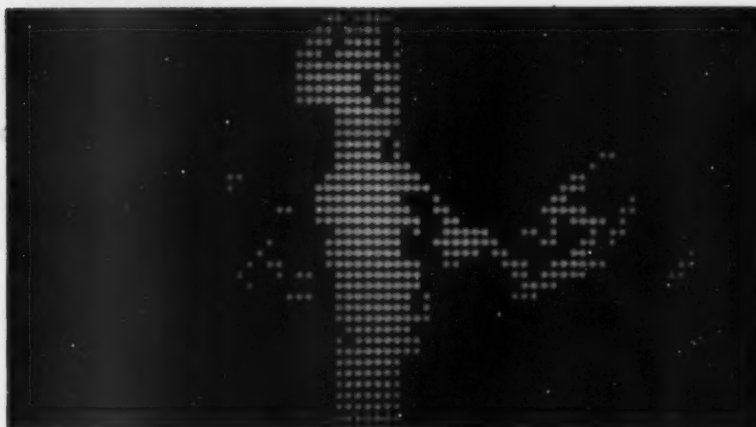
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25



26



27



28

## what's new in TV titles

Art Direction queried seven New York network-station graphic arts department executives regarding their on-the-air title and audience-promotion slides philosophies. Distilled, their thinking comes down to these design points:

- Establish program, time & station, depict program to excite viewers, make them want to see it, with visually strong slides to hold attention and still tell a story.
- Titling and promotion work is "instant" art, exposed for seconds. Requiring immediate reading, it relates more to billboard than to magazine-newspaper art.
- Sound eliminates subheading and body copy needs; motion allows flipping from title to time, long shot to close-up, with audio message complementing video.
- Design approach to the program image (basically light & sophisticated for comedy, realistic for drama) demands probing for the most essential element—also bold, simple graphic introduction between title design and program.
- Foreground-background interplay helps establish mood and provides setting for sitting type, with type adding dimensional emphasis.
- Program feeling is also conveyed by balancing type and art or by counterpointing them to create tensions; sometimes only a simple statement is needed, with strong bold face type features as a dynamic center around which players and action revolve. Still-picture movement is also created through juxtaposing static and dynamic areas: Example: Static area behind violent action gives players feeling of movement.
- Stimulating audience interest requires injecting the fresh and avoiding the hackneyed, introducing and capitalizing the human element, making the title pix tell story.
- Good design enhances overall visual appeal, with color, texture and form giving restful pauses in this active medium.
- Slides needn't be attractive, rather visually acceptable, in good taste, without shock and in no way fooling the public as that invariably backfires, so viewers know show's name and time and what to expect.
- Avoid eye monotony by using slides in combination: one for time, the other for title.

Contributing to this survey were: Stas Pyka, WNBC; Hy Bley, WABC; Phil Henochstein, WNEW; Bill Mandel, WPIX; Gerald Miller, WOR; Al Korn, WNTA, and Vahe Kirishjian, CBS. Their specific comments are incorporated in the cutlines.

**WABC** Showing from two to ten seconds, art can't be too involved in concept, areas must be well defined, copy easily read and show's intent and purpose obvious . . . (1-3) AD & designer: Hy Bley.

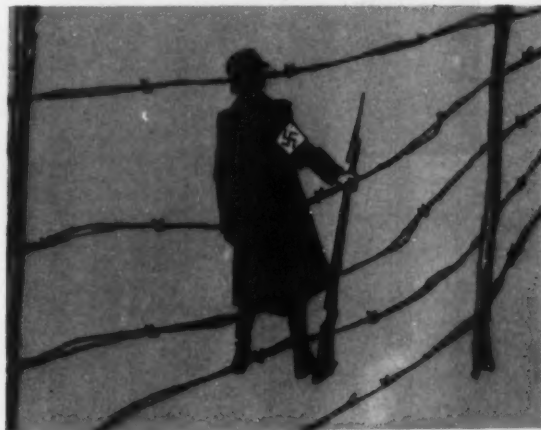






**WNTA** (1) On-the-air image approach, basically light, encompasses humor and drama in sophisticated style . . . (2) Station logo art reflects high taste standards and light visual pitch . . . (3) Title art breaks with TV's stereotyped, serious, heavy-handed tone . . . AD (1-3) & designer (2 & 3), Al Korn; art (1), Max Kalman; photography (3), Alfredo Velenti . . . WNTA.

**WNEW** "Remember Us" For a recent hard-hitting documentary of the nightmare of Nazi death stockades, one piece of art (left) was used as the source of a slide series telling the true story that would unfold. In sequence, slides depicted the oppressor, prisoners marked for extinction and finally the complete picture of misery and impending doom. "Actual photos are often useful, but good artwork can't be beaten when you're going all out promotionwise," states On-the-Air Promotion Mgr. Phil Henochstein . . . Artist: Stefanie Hughes, Video Crafts, Inc. . . . Executive Producer: Mel Bailey . . . WNEW.





(1)



(2)



(3)

WPIX (1) Host Menjou is the one tangible unifying factor in mystery-intrigue anthology series. Obvious target-to-title association is heightened by amorphic figures (instead of arrow cliché), directed towards center. Title itself, by snapping figures' rhythm, commands attention.

(2) Close-cropped head strongly introduces human element in public service film about epidemics. Inflating head creates distinct value separations, gray areas' graininess enhancing photo drama. Straight angularity of Gothic type line, set just below eyes, emphasizes head's sculptural quality.

(3) Full-bleed AP photo of yoked laborers more than hints of human conditions in Red China in this "11th Commandment" promotion. Copy, kept at bottom, relates graphically as a base and doesn't detract from scene.

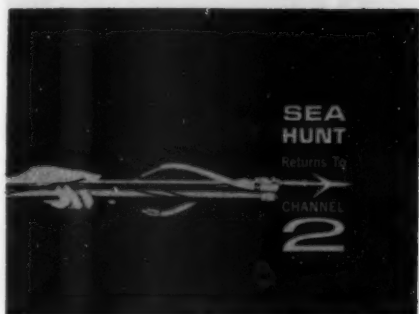
AD (1-3): Bill Mandel; designer (1 & 2): Ted Hughes . . . WPIX.

WOR Designs reflect bold, simple graphic introduction to program; mood is interpreted graphically, with strong identification between program and title design . . . AD: Gerald Miller . . . WOR.





(1)



(2)



(3)

**CBS** (1) Mondrianish abstract buildings design creates Manhattan atmosphere, with type becoming an integral design factor.

(2) Photography is combined with stylized waves to focus attention to the type for quick message delivery.

(3) Action picture was created by taking cut-out still photo and moving it across camera-lens field for multiple exposures on a negative. Bold italic type augments motion effect. Simple action picture contrasts with gray tones for good TV imagery.

AD & designer (1-3) & art (1): Vahe (Vic) Kirishjian; photography (4): Arnold Blumberg ... CBS.

**NBC** (1) 19th Century woman (Ibsen's anguished wife) is symbolized by "the strong arm of social custom locking her in restricted domesticity" ... Art: Gary Labby.

(2) This large card was first shot in its entirety, followed by a slow move-in on Menotti's central character ... Art: Guy Fraumeni.

(3) Title lettering was animated mechanically (not on film) and superimposed over setting. Sequence of drawings (8 altogether) was used with voice over to illustrate the Maccabean Revolt ... Art: Stas Pyka ... NBC.



(1)



(2)



(3)



Stanley Dersh



## PROMOTION PACKAGE

*that "paid off"*

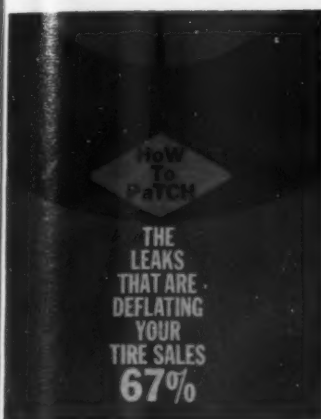
The acid promotion test is, Did it pay off? A recent Mobil Oil Co. Tire Division "package," used to sell over 30,000 gas station dealers, helped chalk up tire and rack sales far above the national industry average, a 21% climb in credit-card sales and other secondary sales benefits. There was no other advertising or credit-card promotion, according to Charles W. Leinker, Tire Division manager.

The "package" featured a *portfolio*, a die-cut sales program *booklet*, and a *flip chart* telling dealers how to "patch" tire sales leaks. They represent the design thinking of Stanley Dersh, Mobil Executive AD, art by Hy Radin Associates, and were printed on Linton Line-Tone bristol by Shorewood Press.

"The AD's job is design fulfilling businessmen's needs," says Mr. Dersh. "Design concept was important because essentially salesmen were selling an intangible—the benefits accruing to what's-in-it-for-me dealers installing racks and capitalizing on P.O.P. advertising, 6-months-to-pay and slashed prices. To get them interested, visual media used by salesmen showed dealers how to counteract customer resistance. The program was a good salesman's tool based on research. Design satisfied our Tire Division's merchandising committee, the salesmen and Mobil's and wholesalers' basic sales needs." ●







#### 1. Rack Pix

Sold solely through the visual presentation, racks offered P.O.P. displays promoting the sale of tires by stations. Rack sales averaged 1½ per station, high for the industry.

#### 2. Portfolio

The 160-lb. bristol portfolio gave dealers a pre-view of material, embodied in cover point #2. The "Vista-Vision-Technicolor" portfolio interior, with a sales literature pocket, urged dealers to carry the full line.

#### 3. Flip Chart

A standard patch on a black tire arc contrasts sharply with the flip chart cover's off-beat violet background, a departure from the industry's traditional colors, chosen to "jolt" dealers. 140-lb. bristol was used. Gothic type was used throughout the flip chart because of its easy visibility. Flip-overs repeated the patch theme, some featuring magenta tints plus violet, red and black.

#### 4. Booklet

Its die-cut shape, stencil lettering, simulated twine binding and address sticker made this 100-lb. bristol booklet a realistic "package." Hand lettering used throughout. Bold, clean Gothic face works hard and "comes across" in support of the salesman's strong selling job.



## "Intelligence Is Not Enough" Or, "Put Your Nose On The Dot"

Every now and then someone raises an old or touches off a new either-or debate. While opinion still boils over the virtues of the soft vs the hard sell and group vs individual creativity, a new polarity was touched off by Marion Harper, Jr., president of McCann-Erickson, in his October talk on the relative merits of Effective vs Creative ads.

One might ask, "Why can't ads be both creative and effective?" The answer might very well be that ads can be creative as long as they are first *effective*.

It is unfortunate that these two "approaches" were so strongly separated. But, this allows us to examine what we mean by "effective" and "creative" separately. The answer I believe lies deeply beneath the texture of our quickly changing culture—a change probably due to Sputnik 1.

### *a history of reason . . .*

For centuries, America as well as Western culture stressed the importance of intelligent behavior. Intelligence means at best: rational, efficient, problem solving. For centuries intelligence seemed sufficient, but then came the deluge of creative art, particularly from the West, and science, particularly from the new East. Neither branch of development seemed really intelligent—or intelligible—in art it was abstract expressionism, and in science, formulations of time and space which eluded immediate or intelligent adjustment. The efforts bore fruits in art and technological developments of fantastic import.

The old factor was effectiveness—the epitomy of intelligence. The new factor is creativity and novelty, without having to be immediately effective; newness,

moreover, accepted for its own sake, and for whatever direction it might take. So when Mr. Harper spoke he was being extremely intelligent, but not very creative.

### *intelligence, creativity differences . . .*

Several studies show that intelligence and creativity are far from being the same: if you select 20 per cent of the most intelligent people, 70 per cent of the most creative are excluded. If we intend to keep advertising reasonably in tune with the present world the path points toward creativity, even if it seems at times to be in conflict with immediate effectiveness.

What are the new creative channels that have helped to keep the ad world in step with the space satellite: the rise of humor ads, novelty ads (scented paper), the arty ads, and, generally, the soft sell, which has proven to be beneficial for more and more products. The last diaphanous hard sell product will probably be the patent medicine.

### *participation ads . . .*

The newest and what may soon catch on as another variety of creative sell is the *participation* ad where the viewer actually enters into the ad communication, even if it is to place his nose on the green dot and see the Green Giant jump onto the can. The simple physiological process involves retinal disparity and cortical fusion, or the overlapping of the separate views of each eye onto one visual plane. Putting one's nose on a dot may not be very intelligent, or require intelligent behavior, but it is creative. There are a host of other simple perceptual devices—contrast, continuity, constancy, to name a few—where the ad designer can let the



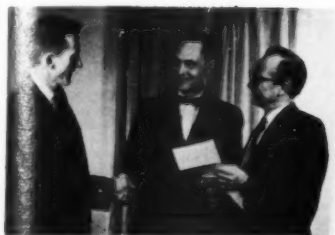
viewer participate in the ad. This may be successful since psychologists have repeatedly shown that participation by the receiver of a message is far better than unilateral communication.

Admen have a responsibility to themselves to be creative. It is necessary in an age of creativity. The point is that creative ads in the long run, and that's the important race, will also be the most effective.

Ads both reflect and influence the progress of society. They reflect the conformities, stupidities, and values on the one hand, and they influence action on the other. This involves great responsibility for a multi-billion dollar enterprise. As catalyst of our values, ads can either intelligently exploit human irrationality or appeal creatively to this basic irrationality. The need is strongly for creativity; intelligence is not enough. •

# NEWS

National Society of Art Directors



## Memphis hears Arthur Lougee

NSAD president Arthur T. Lougee, center, was recent speaker for Memphis ADC. Program chairman Fred Price, left, and president Leonard Crook, right, welcome him. Lougee told the audience about aims and objectives of local clubs and the national society, and of the relationship of local clubs to NSAD.

Speaking of local clubs, Lougee said:

"Every club and every member has an obligation to undertake a continuing and sustained program of education and invigoration. An art director is routinely called on to direct and coordinate complicated talents and services along fresh paths. The ability to accomplish this may be partly intuitive and partly the result of experience on the job; but no art director is so much the master that he can't learn something new and of value through a good club program.

"Every club and every member should expend the greatest possible effort in educating management, industry and the general public as to the function, capabilities and responsibilities of the art director. Professional services such as we render cannot exist in a vacuum. They require the understanding, sympathy and support of sponsors and the public, and it is up to the profession to earn

its ultimate status by virtue of a well planned educational program."

Lougee pointed out that the president, officers and committees of NSAD can have no other aims and objectives than those approved by the board of representatives. The board is composed of 2 representatives from each local. In the final analysis, he said, the real purpose and effectiveness of NSAD can be measured by the direction, purpose and will of the individual club members as expressed through their representatives.

Memphis' assigned research project, membership benefits, was reported by chairman Wilbur Mims. Lougee, expressing great interest in the presentation, said Memphis was the first club to report on its project.

## Omaha's deadline April 15

Entrants may submit up to 6 pieces each for the Omaha Artists/Art Directors Club show. A brochure will be published showing 2 pieces of art accepted from each submitter. The show plan which was devised to give equitable representation to each submitter was formulated by show chairman John Andrews.

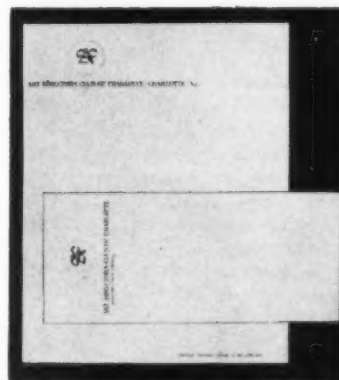
## Dallas-Ft. Worth's 4th March 18-24

More than 300 pieces from Texas, Louisiana, Arkansas, Oklahoma, Kansas, New Mexico and Arizona will be exhibited at the Sheraton-Dallas hotel March 18-24 before moving to Ft. Worth for a week. The show will then be toured extensively through the southwest. Tom Young is exhibition chairman. Awards

dinner will be held March 18 and 3 gold medals, 15 silver medals and 71 certificates of merit will be presented.

Major classifications are consumer magazine, trade periodical, and newspaper ads; direct mail; institutional publications; packaging; point of sale; posters; illustration; tv; motion pictures, filmstrips and slide-films; photography; experimental; design program.

Judges are graphic designer/film consultant Saul Bass, Los Angeles; illustrator Bob Peak, and typographic design authority Herb Lubalin, both of New York.



## Charlotte design contest won by Bob Alford

A competition to select a new letterhead and emblem for Charlotte ADC was won by designer Bob Alford, president of Alford Studios and club president. He won a professional model Artesian palette. Art Schlosser, president of Monogram Studios, New York, judged the contest. The design is in 2 colors and blind embossing.

**6th Visual Communications  
Conference theme:  
Dynamic Role in Business**

The dynamic role of visual communications in American business is the theme of the Sixth Visual Communications Conference sponsored by the Art Directors Club of New York, according to conference program director William H. Schneider, executive vice-president of Donahue & Coe, Inc. The conference will be held March 22 and 23 at the Hotel Commodore.

"Our program is planned to give new ideas and new insights into the vital aspects of the business of visual communication," Mr. Schneider said. "It is designed both for art directors and those men in industrial management who are concerned with visual communication. Its purpose is to make good art directors better art directors and to inform company executives on how to use visual communication more effectively for their firms."

Among the highlights of the program will be: A demonstration of the principles that make an advertisement successful, by John Caples, vice-president of Batten, Barton, Durstine & Osborn, Inc., and author of "Tested Advertising Methods."

A presentation, with film and slides, of "The Creative Role of the Art Director in TV Commercials," by Stephen Elliot, a principal in Elliot, Unger & Elliot, division of Screen Gems.

A symposium on "Current Trends in Typography" led by Edward Gottschall, editor of *Art Direction*, and complemented by a panel including Milton K. Zudeck, director of typography and art director, McCann-Erickson, Inc. and Allen F. Hurlburt, editorial art director of *Look* magazine.

"Profile in Creativity" by Jerry Fields, director of Jerry Fields Associates, presenting the characteristics of a successful art director as evidenced by a study in depth of the personality traits and professional training of the top fifty art directors in the country.

"Creating Successful Business Paper Advertising," by John DeWolf, vice-president of G. M. Basford Co., a presentation of the techniques of advance testing to assure that advertisements are read by business executives.

"Another Art for the Artist" by James Vincent Ryan, assistant vice-president, Public Relations, American Telephone and Telegraph Co.

Arrangements for the conference are

under the direction of conference chairman Salvatore J. Taibbi, art director of the American Telephone and Telegraph Co. A number of unique entertainment features are planned for the luncheons, and an evening reception for members of the conference is being given by The Society of Illustrators.

The registration fee for the two full-day sessions including luncheon each day is \$75. Checks should be made payable to the Art Directors Club of New York and addressed to Mrs. Marie Archer, Executive Secretary, Art Directors Club of New York, 115 E. 40 St., New York 16.



Salvatore J. Taibbi as AT&T AD plans and creates promotional and institutional campaigns. He is also an ad and AD consultant to industrial firms and business papers, lectures for ad clubs, and has taught advertising at Pratt evening art school. Active in NYADC and a member of SI, he served as a \$1-a-year man with NYC Community Relations Dept. as consultant AD on traffic safety posters.



William H. Schneider directs client service for Donahue & Coe as exec vp, was creative director and plans board chairman. He wrote for *Madison Avenue*

magazine, contributes to *Etc.*, magazine of general semantics, and his book on communications, *What Did You Say*, appears this fall. Elected to Cartoonist Society, he is a past president of SI, member of Copy Research Council, and Artists & Writers Assn.



BBDO vp John Caples will present findings of his years of research, in his illustrated talk *Tested Advertising Methods*. His principles apply to illustration, typography, design as well as copy—the total ad. Author of many books on advertising, his *Tested Advertising Methods* has gone through 14 printings, been translated into Japanese, and will appear in a revised and enlarged 15th edition this month.



Allen F. Hurlburt as AD and a member of the editorial board since 1953 is largely responsible for *Look* magazine's new look. An authority on magazine art direction, he participated as speaker and panelist at many programs on the subject. His work has regularly appeared in AD shows and he holds gold medals awarded in 1948, '49, '55. His work appeared in *Graphis* and *International Poster Annual*.





Milton K. Zudeck, McCann-Erickson Art Director, will be on the panel discussing Current Trends in Typography. He directs the agency's strong type image. A past president and charter member of Type Directors Club, he was the first man to win honorary membership in International Trade Compositors Assn., the other 2 being Frederic Goudy and William E. Rudge. Zudeck taught at Pratt, wrote for the trade press, designed 12 magazines and 2 newspapers.



James Vincent Ryan, now asst. vp, public relations dept., AT&T, has held the same post in the advertising dept. He joined Southwestern Bell in 1940 as a copywriter and has been associated with AT&T and affiliated companies ever since, including New Jersey Bell. Earlier he had been a commentator on Springfield, Mo. radio stations and a reporter and sports editor on Springfield newspapers.



Stephen Elliot is executive head of Elliot,

Unger & Elliot div. of Screen Gems. He came to tv with a successful background in still photography for fashion, illustration and magazines. As a cameraman/director his work frequently wins commercials awards. After serving as an aerial photographic officer in World War II, he started his studio with brother Michael, then was joined by William H. Unger.



John W. DeWolf, G. M. Basford vp/director of research, has been with GE and Bethlehem Steel, holds a BS in railway electrical engineering. A past president of NY chapter, Assn. of Industrial Advertisers, he is national vp of research. Former chairman of national Advertising Effectiveness Committee, he chairs Project Council on Industrial Advertising Readership Studies of Industrial Advertisers Research Institute.



Jerry Fields heads Jerry Fields Associates, placement specialists for ad personnel. He began 13 years ago as Jobs Unlimited, absorbed Walter Lowen Placement Agency in 1959, last year changed to present name. As associate editor of Madison Avenue magazine, he writes the monthly feature Resumé. His study,

Profile in Creativity, could be subtitled What It Takes to Make a Great AD, Composite Portrait.



Art Director editor Edward M. Gottschall is a founder of TDC's annual awards, 3 times chairman of TDC lectures, invented Type Combination Visualizer, Copyfitting Comparator. He was managing editor, 8th and 9th Production Yearbook, co-editor of Advertising Directions (1959) and Advertising Directions/2 (1961), revised Commercial Art as a Business, 1960 edition. He teaches at Pratt and NYU.

#### NYADC traveling show crashes customs

The 39th annual NYADC touring exhibit, having left Cleveland after a showing at Western Press where the company president Arthur Hogling reported 5000 people saw it, was to be sent to Toronto to W. E. Trevett at Cooper & Beatty. The case of art is valued at \$5000 for insurance, and customs men demanded \$2000 before the show could be released for Canadian showing.

Vincent Trotta, chairman of the nationally touring show, reported that in spite of the unexpected customs difficulties, the exhibit made its due date. Frantic activity in New York included a reduction in valuation to \$50 to clear customs, completion of 4 new lengthy forms sent airmail special to customs.

Following the Toronto showing, the exhibit was sent to University of Louisiana, thence to Charlotte Town Mall. It is at University of Alabama March 1-11, will be at Kansas City Art Center March 18-April 1.

#### NYADC fine art show March 6-17

Exhibit open to all techniques—oils, watercolors, caseins, graphics, sculpture, and photography as a fine art form—will

be held at Lever House, Park Ave. between 53 and 54 sts. Six medals will be awarded, a gold, silver and bronze in each of 2 categories: 1) oils and caseins; 2) graphics, sculpture, watercolor, photography.

Leber & Katz AD Art Rothenberg is chairman of the club's fine arts committee. The show will be judged by Lee Nordness of Nordness Gallery; Emily Genauer, Herald-Tribune art critic; John Gordon, art curator of the Whitney museum.

#### **KC asks help in compiling NSAD history**

The Kansas City club, assigned the NSAD history compilation project, needs information on past presidents of the society, organization of NSAD, and any and all information of the beginnings and development of the national organization, as well as of the persons involved. Send information or names and addresses to contact for information, to Thomas R. Korchak, 4534 Wornall Road, Kansas City 11, Mo.

#### **Baltimore's 11th April 18-29**

With the theme, The Creative Fire, the club's annual exhibition is planned for April 18 through 29 at the Maryland Institute of Art, main gallery, 1300 Mt. Royal Ave. Kern Devin, first vp, is show chairman. Committeemen include Gordon Schwartz, judging; Irv Yaniger, design and copy; Edwin Gold, exhibition designer; Stan Paulus, hanging and dismantling; Marion Warren, photographer; Ken Blair, publicity; Robert Lapham, awards luncheon chairman; Lun Harris, preview party; Fred Worthington, production; Ted Sokolove, traveling exhibition; George Fonder-Smith, Jr., rules committee chairman.

President Frank Mirabile announced the show would be open to the public during school hours. The Awards luncheon will be held at the Sheraton-Belvedere hotel April 17. In addition to awards presentations, including the Gray Dodson Memorial award, color slides of the award winning pieces will be shown.

#### **LA show on through March 25**

Awards dinner was held Feb. 18 but some 400 pieces will be displayed at the California Museum of Science & Industry through March 25. Important winners represent 28 states west of the Mississippi.

The "gigantic production" the LA annual exhibits have become in recent

years contrasts with ADLA's early years and first shows. In 1946 ADLA was 5 years old, had grown from 12 founding members to 63, and the first annual exhibition was held. Problems connected with that first show included:

1) Medal winners assembled for the first annual awards dinner—but brought their wives, as not anticipated by the club's treasurer G. H. Kirkpatrick. 2) Just before hanging, it was learned that the gallery originally selected was under reconstruction. 3) Ernie Turner, hard-working 1945-46 club president, spent so much time on club business that year that he lost his job.

Club history began at noon, May 14, 1941, when a luncheon meeting was held with Maxwell Dorne as organizer, Ruth Annable, Bob Eddy, Dale Jones, Frederick Kopp, Henry Vonderheidt and Dick Williams. Miss Annable took notes. The group agreed to form an AD club, similar to New York's and Chicago's. Club's advantages would include promotion of west coast art to a higher place in nation's recognition, by setting high standards; alertness to and development of new talent in the local field; education of advertisers or agencies to the fact that art direction is a profession; stimulation from association with other professionals; information on news, new methods and materials, exhibits, etc.

July 14, 1941 the first election of officers was held. Present were Miss Annable, Thomas Bodley, Stuart Campbell, Arthur Caron, John Doane, Maxwell Dorne, Bob Eddy, Dale Jones, Fred Kopp, Lumir Matthausen, Melville Strann, Henry Vonderheidt. Campbell was elected president; Vonderheidt vp; Doane secretary.

It was not easy to build the club at first. "Art direction in 1941 had not yet achieved today's status, such as it is. There was some suspicion that ADLA was a move to organize ADs and make impossible demands. ADs were generally considered somewhat dispensable."

From the earliest meeting the members dreamed of mounting an important show, but for some time there was doubt that a show of significant size or quality could be assembled. But when the first exhibition materialized, 1300 entries were submitted and 285 pieces hung Feb. 18-March 1, 1946.

#### **Kansas City's awards banquet March 11**

Guest speaker for the Kansas City show awards banquet will be consultant AD/designer Arthur Hawkins, NSAD advisory council member and chairman of the speakers bureau, advisory board member of the New York club, co-editor

of Advertising Directions and Advertising Directions/2.

#### **Denver's 5th April 1-17**

Entries that were submitted by Rocky Mountain region producers of ad art were published between Jan. 1, 1960 and Jan. 1, 1961. Classifications included Design of Integrated Program, Magazine, Consumer, Trade Periodicals, Newspaper, Direct Mail, Institutional Publications, Display, Posters, Editorial Design, Package Design, Letterheads and Trademarks, Films, Illustration, Lettering, Photography, Experimental.

A gold medal award and a distinctive merit award will be made to the AD, artists, agency and client in each classification. AD will receive the medal. Certificates will be sent to AD, artist, agency and client. All other entries will receive a certificate of merit. All of the pieces exhibited will be published in the Fifth ADCD Annual.

An out of town jury will judge the show and reserve the right to withhold awards in any classification where quality of entries does not warrant awards.

Awards presentation and dinner will be held in the Living Arts Center of the Denver Art Museum. The exhibit continues April 1-17.

#### **Buffalo's 2nd March 6-10**

Chairman of the Buffalo show is BBDO AD Robert Truckenbrod. The exhibit will be at the Statler-Hilton March 6 through 10. Classifications include Design of Complete Advertising Unit, Advertising Art, Tv, Experimental. Awards in the first category will be made to ADs who designed complete units, and selection will be based on excellence of visual concept, interpretation of design problem, with awareness of its function in the particular group. Awards in the advertising art division will be made to artists or photographers.

Awards will be presented at the annual dinner, March 6, 7 p.m. A punch party precedes at 5 p.m. The exhibit will be displayed March 6 through 10 at the Statler-Hilton, Veranda foyer. Guest speaker at the awards dinner will be Leonard Rubenstein, vp in charge of graphics, Clinton E. Frank Inc., Chicago, and member of Art Direction magazine's critic panel. He had been a Buffalo AD several years ago.

Exhibit committeemen include co-chairman Clifford Hehr, David Johnson, Michael Fleissner, Wales Fries, Walter Witmer, Joseph Barnas, Rixford Jennings, William Cook.

# THE AD COPYFITTER

Sept. 1960 Art Direction for the CHARACTER PER LINE CHART and the first installment of these CHARACTERS PER PICA TABLES. The article tells how to use tabular data and chart for visually translating characters per pica into characters for any line length up to and including 55 picas. More tabular data appeared in October, and will continue monthly until the series has run from A to Z. Annual supplements will keep it up to date.

**De Vinne It. No. 11 (M)** 8-2.82; 10-2.43; 24-1.98  
**De Vinne w Antique No. 3 (Li)** 6-3.35; 2-9.3; 9-2.8; 10-2.48; 11-2.3; 12-2.11; 4-1.83  
**De Vinne Cond. No. 111 (M)** 6-4.14; 7-3.6; 8-3.38; 10-2.68; 11-2.45; 12-2.25  
**Murray 8x9 News Gothic**  
**De Vinne Outline No. 42 (M)** 8-2.82; 10-2.43; 12-1.98  
**De Vinne Bold (ATF)** 18-2.25; 24-1.78; 30-1.45  
**De Vinne Casual (ATF)** 18-2.56; 24-1.92; 30-1.54; 36-1.23  
**De Vinne Diagonal (ATF)** 18-2.35; 24-1.78; 30-1.45; 36-1.23  
**Dover Light & Bold (I)** 8-3.43; 10-2.80; 12-2.25; 14-1.92  
**Eden Bold (Lud)** 10-3.04; 12-2.56; 14-2.15; 18-1.69; 24-1.29  
**Eden Light (Lud)** 8-4.26; 10-3.29; 12-2.69; 14-2.43; 18-1.92; 24-1.45  
**Egmont (A/C)** 12-2.4; 14-2; 18-1.8; 24-1.4; 30-1.3 (small), 1.1 (large); 36-0.82  
**Egmont It. (A/C)** 12-2.4; 14-2; 18-1.8; 24-1.4; 30-1.2 (small), 1.1 (large); 36-0.83  
**Egmont (ATF)** 8-3.43; 10-2.68; 12-2.45; 14-2.04; 18-1.78; 24-1.45  
**Egmont It. (ATF)** 8-3.43; 10-2.8; 12-2.45; 14-2.04; 18-1.78; 24-1.45  
**Egmont & It. (I)** 8-3.65; 10-2.98; 12-2.6; 14-2.27; 18-1.73; 24-1.31  
**Egmont Bold (A/C)** 12-2; 14-2.3; 18-1.8; 24-1.4; 30-1.2 (small), 0.97 (large); 36-0.80  
**Egmont Bold (ATF)** 8-3.31; 10-2.68; 12-2.25; 14-2.04; 18-1.78; 24-1.45  
**Egmont Bold & It. (I)** 8-3.38; 10-2.71; 12-2.37; 14-2; 18-1.51; 24-1.21  
**Egmont Light (A/C)** 12-2.5; 14-2.2; 18-1.7; 24-1.5; 30-1.3 (small), 1.1 (large); 36-0.87  
**Egmont Light It. (A/C)** 12-2.6; 14-2.2; 18-2; 24-1.6; 30-1.3 (small), 1.1 (large); 36-0.87  
**Egmont Light (ATF)** 8-3.56; 10-2.94; 12-2.56; 14-2.25; 18-1.78; 24-1.54  
**Egmont Light It. (ATF)** 8-3.56; 10-3.05; 12-2.56; 14-2.25; 18-2.04; 24-1.65  
**Egmont Light & It. (I)** 8-3.68; 10-2.94; 12-2.56; 14-2.25; 18-1.78; 24-1.34  
**Egmont Medium & It. (I)** 8-3.67; 10-2.73; 12-2.39; 14-1.97; 18-1.5; 24-1.26  
**Egyptian Bold Cond. (A/C)** 12-2.4; 14-2.1; 18-1.5; 24-1.2; 30-1; 36-0.9  
**Egyptian Bold Extended (A/C)** 12-1.4; 14-1.1; 18-0.9; 24-0.7; 30-0.6; 36-0.5

**Egyptian Expanded (S-B)** 6-1.45; 8-1.2; 10-0.95; 12-0.82; 18-0.60  
**Eldorado w It. & S. C. (Li)** 6-3.65; 7-3.45; 8-3.28; 9-3.08; 10-2.9; 11-2.7; 12-2.55  
**Electra w It. & S. C. (Li)** 7-3.5; 8-3.2; 9-2.88; 10-2.69; 11-2.5; 12-2.4; 14-2.29  
**Electra w Cursive & S. C. (Li)** 8-3.2; 9-2.88; 10-2.69; 11-2.5; 12-2.4; 14-2.28  
**Electra w Electra Bold (Li)** 8-3.2; 9-2.88; 10-2.69; 11-2.5; 12-2.4; 14-2.29  
**Electra Bold w Cursive & S. C. (Li)** 8-3.15; 9-2.85; 10-2.65; 11-2.46; 12-2.38; 14-2.27  
**Electra Bold w It. & S. C. (Li)** 8-3.15; 9-2.85; 10-2.65; 11-2.46; 12-2.38; 14-2.27  
**Electra Bold w It. & Cursive Bold (Li)** 8-3.19; 9-2.94; 10-2.68; 11-2.56; 12-2.35; 14-2.14  
**Elegante (BL)** 10-4; 12-3.45; 14-2.59; 18-2.37; 18#2-2.15; 24-1.75; 24#2-1.46  
**Elizabeth (B)** 8-4.07; 10-3.36; 11-3.04; 12-2.74; 14-2.34; 16-2.13; 18-1.9; 24-1.58  
**Elizabeth It. (B)** 8-4.07; 10-3.57; 11-3.16; 12-3.04; 14-2.74; 16-2.34; 18-2.28; 24-1.82  
**Elizabeth It. w Plain Caps (B)** 8-3.8; 10-3.4; 11-3.1; 12-3.03; 14-2.66; 16-1.83; 18-2.28  
**Elizabeth Roman (B)** 8-3.8; 10-3.2; 11-3.1; 12-2.66; 14-2.34; 16-2.15; 18-1.95  
**Elzevir (I)** 8-2.99; 10-2.58; 12-2.23; 14-1.82  
**Elzevir (Li)** 8-2.97; 10-2.55; 12-2.23; 14-1.81  
**Elzevir No. 3 (Li)** 6-3.98; 8-3.09; 9-2.80; 10-2.66; 11-3.1; 12-2.23; 14-1.93; 18-1.53; 24-1.15  
**Engravers Old English (ATF)** 6-3.85; 8-3.29; 10-2.82; 12-2.41; 14-2.07; 18-1.63; 24-1.26  
**Engravers Old English Bold No. 188 (M)** 6-3.17; 8-2.66; 10-2.16; 12-1.91  
**Engravers Roman No. 223 (M)** 4½-3.4; 6-2.66; 8-1.99  
**Engravers Text (I)** 10-3.45; 12-2.94; 14-2.5; 16-2.12  
**Erbar Light Cond. w Erbar Bold Cond. (Li)** 8-3.9; 10-3.4; 12-3.2; 14-2.73; 18-2.15; 24-1.75  
**Erbar Medium Cond. (Li)** 18-2.23; 24-1.83; 28-1.65; 34-1.42; 42-1.13  
**Erbar Medium Cond. w Erbar Light Cond. (Li)** 18-2.25; 24-1.84  
**Estienne w It. & S. C. (Li)** 8-3.25; 10-2.98; 12-2.67; 14-2.38; 16-2.22; 18-2.07  
**Eusebius (Lud)** 6-4.35; 8-4; 10-3.05; 12-2.80; 14-2.45; 16-2.14; 18-1.78; 24-1.34  
**Eusebius It. (Lud)** 8-4.35; 10-3.56; 12-3.31; 14-2.80; 16-2.56; 18-2.25; 24-1.65  
**Eusebius Bold (Lud)** 6-4.26; 8-3.56; 10-2.81; 12-2.51; 14-2.18; 18-1.72; 24-1.32  
**Eusebius Bold It. (Lud)** 8-3.88; 10-3.22; 12-2.88; 14-2.68; 18-1.82; 24-1.46  
**Eusebius Light (Lud)** 6-4.5; 8-4.07; 10-3.20; 12-2.73; 14-2.43; 16-2.15; 18-1.85; 24-1.36

**Eusebius Light It. (Lud)** 8-4.44; 10-3.64; 12-3.29; 14-2.85; 16-2.53; 18-2.23; 24-1.68  
**Eusebius Open (Lud)** 18-1.52; 24-1.16  
**Eve It. (A/C)** 8-3.19; 10-2.94; 12-2.68; 14-2.45; 18-2.04; 24-1.65  
**Eve Bold (A/C)** 8-3.05; 10-2.80; 12-2.56; 14-2.35; 18-2.04; 24-1.65  
**Eve Bold It. (A/C)** 8-3.05; 10-2.68; 12-2.45; 14-2.35; 18-1.92; 24-1.54  
**Eve Roman (A/C)** 8-3.19; 10-2.94; 12-2.56; 14-2.35; 18-2.14; 24-1.78  
**Excelsior w It. & S. C. (Li)** 5-3.43; 5½-3.3; 6-3.13; 7-2.83; 7½-2.73; 8-2.67; 9-2.54; 10-2.40; 11-2.29; 12-2.2; 14-2.04  
**Excelsior & Bold Face No. 2 (Li)** 5-3.56; 5½-3.43; 6-3.19; 7-3.05; 7½-2.94; 8-2.80; 8½-2.68; 9-2.56; 10-2.45; 11-2.25; 12-2.14; 14-2.04  
**Excelsior w Gothic No. 3 (Li)** 5-3.43; 5½-3.3; 7-2.85; 8-2.73  
**Excelsior w Memphis Bold (Li)** 6-3.13; 7-2.85; 7½-2.73; 8-2.66; 9-2.54; 10-2.39; 11-2.29; 12-2.2; 14-2.04  
**Fairfield (Li)** 6-3.76; 8-3.22; 9-3; 10-2.8; 11-2.6; 12-2.46; 14-2.19  
**Fairfield w It. & S. C. (Li)** 6-3.55; 8-3.15; 9-2.95; 10-2.75; 11-2.57; 12-2.44; 14-2.23  
**Fairfield Medium w It. & S. C. (Li)** 6-3.45; 8-3.05; 9-2.85; 10-2.66; 11-2.5; 12-2.37; 14-2.28  
**Farmers O. S. No. 15 (M)** 6-3.8; 7-3.33; 8-3.14; 9-2.97; 10-2.66; 11-2.43; 12-2.22  
**Farmers O. S. It. No. 15 (M)** 6-4.22; 7-3.64; 8-3.42; 9-3.23; 10-2.9; 11-2.66; 12-2.43  
**Flash No. 373 (M)** 14-2.25; 18-1.78; 24-1.34  
**Flash Bold No. 473 (M)** 14-2.04; 18-1.65; 24-1.23  
**Fortune Bold (B)** 8-2.66; 10-2.2; 12-1.79; 14-1.46; 16-1.22; 18-1.2; 18#2-1.05; 24-2.88; 30-0.72  
**Fortune Bold It. (B)** 12-1.99; 14-1.63; 16-1.37; 18-1.18; 24-0.98; 30-0.82; 36-0.7  
**Fortune Ex Bold (B)** 10-1.79; 12-1.51; 14-1.24; 16-1.04; 18-0.92; 24-0.74  
**Fortune Light (B)** 8-3; 10-2.43; 12-2.01; 14-1.66; 16-1.36; 18-1.21; 18#2-1.16; 24-0.98; 24#2-0.94; 30-0.95; 36-0.89  
**Fournier No. 403 (M)** 8-3.56; 10-3.05; 12-2.56  
**Fournier It. No. 403 (M)** 8-3.83; 10-3.31; 12-2.80  
**Franklin Gothic (ATF)** 4-4.56; 5-3.93; 6-3.15; 8-2.66; 10-2.1; 12-1.89; 14-1.63; 18-1.26; 24-0.98  
**Franklin Gothic It. (ATF)** 5-3.80; 6-3.15; 8-2.7; 10-2.07; 12-1.84; 14-1.52; 18-1.22; 24-0.96  
**Franklin Gothic (Li)** 18-1.27; 24-1.05  
**Franklin Gothic (Lud)** 6-3.17; 8-2.65; 10-2.06; 12-1.85; 14-1.53; 18-1.26; 24-0.97  
**Franklin Gothic No. 107 (M)** 4-4.89; 5-4; 6-3.43; 7-2.94; 8-2.80; 10-2.35; 12-2.04; 14-1.54; 18-1.23

(continued next month)



## bulk factors In paper

it's an either-or deal, maximum bulk and maximum halftone printing quality are irreconcilable. Here's why and what you can do about it

Grade for grade, papers favor high or low bulk characteristics. With ADs, job appearance and function and the client's budget usually determine bulk choice.

Bulk in uncoated and coated papers depends on the fibers and finishes. The combination of materials needed to produce even surface contour, strength, flexibility, firmness without hardness, good color and opacity, affinity for ink, compressibility, etc., develops a given bulk.

High bulk papers come from unbeaten pulp; they have a soft, rough finish, are porous and lower in strength. A loosely formed high bulk gains opacity from its bulk.

Low bulk stocks come from beaten pulp; they have a smooth finish, are stronger and denser.

Any increase above normal bulk means reduced printing quality. Maximum halftone printing quality and maximum bulk are irreconcilable. Mills compromise to achieve the most acceptable balance.

Quality uncoated book papers require extra beating, hydration, gelatinization and calendering, resulting in tighter formation, and reduced bulk. Free of coarseness, fuzziness and loose, dehydrated fibers, such papers resist picking or peeling from contact with solid plates and overconsumption of halftone inks. Unloaded pulps' surfaces, too, may also be too coarse and uneven for satisfactory halftone printing and lose opacity and color.

### Beating determines bulk

A loose, high bulking, soft or spongy sheet may be formed from hardwood soda (short fiber) pulp, fibers cutting easily and hydrating rapidly. Used with a small percentage of sulphite, hydrated and gelatinized slightly, this *all-soda pulp* furnish achieves high bulk. However, *sulphite pulp* cannot be similarly piled to bulk, while alpha pulp may be formed into a soft body stock for folding coateds with good (but not high) bulk. Beater settings control bulk. For example:

The middle point between slight and extreme hydration and resultant sponginess or crystalline hardness isn't the same for every pulp.

Quick beating, with the roll set high,

will fray but not cut long fibers, but brief hydration and gelatinization permits the pulp to pile into a soft, loose high bulk with considerable air between fibers.

Quick beating, with the roll set down tightly, shortens fibers and hydrates the pulp slightly, giving smoother formation but less bulk.

A longer beating, with the roll set high, effects greater hydration and a firmer, smoother low bulk, but too hard surface-wise for good halftone printing.

Mills may achieve maximum uncoated book paper bulk and sheets within specified weight limits by briefly soaking pulp in water, with minimum beating and hydration, piling it as high as possible and carrying it across the paper-machine felts with minimum roll pressure.

Mills may also achieve bulk by (a) omitting or reducing heavier-than-fibers loading pigments in a furnish; (b) reducing finish by minimizing body stock-calender rolls' pressure, and (c) reducing coating so that body stock dominates substance weight. In the latter case, if, in addition to a thinned coating, the pressure of body stock-calender rolls is also reduced, lumpy surface variations may impair printing quality.

### Bulk in different papers

Bulk aspects of certain paper types, principally book, follow:

**Antiques:** Those with mostly all-soda (short fiber) content have high bulk and a soft, low finish reflecting little light. Blended with long-fiber stock, they have high bulk, good formation, smooth surface and uniform absorbency. Uncoateds are used principally for "easy reading" books, catalogs and folders. When letterpress printed, mostly from type and hand lettering and line drawn illustrations reproduced from zinc etchings, they take coarse benday screens, also halftone screens up to 85-line, but are not recommended for finer halftone printing.

Antiques sized for offset have high bulk and opacity of equivalent letterpress sheets. Though sizing makes them somewhat "boardy," some lithographers can handle short high-bulking letterpress one-color runs on sheet-fed equipment.

**High Bulking Antiques:** Plain (uncoated) papers, they have a pleasing softness, feel and texture. Their toothier surfaces are suitable for fairly open line work and sans serif type faces. But, as with rough-textured cover stock, they aren't suitable for fine detail line work letterpress printing. Used for brochures

and announcements featuring clean, crisp typography.

In book publishing, regardless of manuscript length, books can acquire "heft" through the use of high bulks. In a book series, bulk can vary to achieve uniform size. A 1,000-page volume understandably must use a very low bulking paper, otherwise it cannot be held easily.

**Bulking Book:** Its antique finish allies it closely with antiques. Prime manufacturing objective is to secure bulk. It consists of varying portions of soda pulp, sulphite or sulphate, the better grades using cotton linters or rags and soda pulp, the cheaper grades containing groundwood pulp. Used when maximum bulk per unit of ream weight is desirable, mostly for popular-priced and children's books and for magazines a step or two above the so-called "pulp."

Bulking letterpress papers are often recommended by publishers for regular sheet-fed offset printing.

**Double Coated:** Due to reduced supercalendering, they have more bulk.

**Blotting:** Unsized, porous paper, soda pulp contributing bulk.

**Wove-Offsets:** Provide bulk as well as a cost advantage. Toothy surface, pleasant feel and texture are considerations in booklet-catalog production. Stronger than coateds of similar basis weight, they can withstand much handling. Some mills offer embossed patterns.

Uncoated, except for sizing, standard offset book papers have good bulk, low gloss, and increased ink holdout and pick resistance. Manufactured primarily from bleached sulphite pulp, they contain as much as 10% mineral filler to improve opacity.

**Silk Screen:** Its bulk giving more rigidity, high bulk paper is more resistant to the warping effect of the thick ink films employed in screen printing.

### Determining bulk

You can determine the approximate number of pages per inch by dividing these constants by the basis weight desired:

**UNCOATEDS:** *Bulking Book*, 15450; *Text*, 19700; *Eggshell*, 22000; *Suede*, 21000; *English Finish*, 32000; *Super*, 36700; *Offset-Regular Finish*, 31,000; *Groundwood*, 25200.

**COATEDS:** *Letterpress-Conversion*, 43600; *Letterpress Machine Coated*, 42600; *Offset*, 40600; *Groundwood*, 38150. Similar data for other grades can be obtained from your mill or distributor.



## films for club programs

(Editor's note: The following list of films and slides is being serialized. Names and addresses of distributors, explaining the code letters at the end of each listing, appeared with the first installment in December 1960, will be repeated with the last installment.)

**SPACE**. 9 min. \$5. Size difference, vanishing points, color, overlapping & space by exaggeration, demonstrated through animated drawings. IFB.

**THE HISTORY OF CHINESE ART**. 20 min. \$10. From its unknown beginnings to today. CFI.

**SURFACES OF FACES**. 11 min. B/W. \$5. The film establishes a rough face type for each French art period, then matches them with current faces. FI.

**THE SWORD & THE FLUTE**. 24 min. \$20. Moghul & Rajput miniature paintings. FI.

**SYMBOLS OF EXPRESSION**. 16 min. B/W. Silent. \$2.75. Unrehearsed analysis of graphic movements explains unconscious meaning in art work. CCNY.

**TEXTURE**. 6 min. \$4. Explorations of surfaces. EBF. **THIS IS COLOR**. 27 min. Color physics: Refraction, reflection, transparency, opacity, subtractive & additive mixtures. An Interchemical Corp. film. MTPS.

**THE TITAN**. 67 min. B/W. \$60. Michelangelo's story; directed & photographed by Curt Oertel; narration by Fredric March. CFI.

**VAN MEERGEREN'S FAKED VERMEERS**. 27 min. \$7.50. A "detective story" of art identification. IFB.

**VARLEY**. 16 min. B/W. \$7.50. Frederick H. Varley sketches Canadian landscapes & paints in his studio. IFB.

**VELASQUEZ**. 15 min. \$12.50. His Prado Museum paintings. IFB.

**VENICE: THEME & VARIATIONS**. 30 min. \$20. Artists' views from the 13th Century onward. FI.

**LYND WARD AT WORK**. 15 min. Silent. \$2. He engraves a woodblock for his novel, *Vertigo*. IFB.

**WATER COLOR LANDSCAPE**. 23 min. \$5. Techniques demonstrated by Rex Brandt. MG.

**WATER COLORS IN ACTION**. 12 min. \$6. Several characteristic techniques in landscape painting. IFB.

**FRANKLIN WATKINS**. 32 min. B/W & color. \$15. The artist at work on murals & an analysis of his portrait techniques. FI.

**WEST WIND**. 18 min. \$7.50. Life & art of Tom Thomson, Canadian landscapist. IFB.

**WHAT IS MODERN ART?** 20 min. \$9. A film explanation, photographed at New York's Museum of Modern Art & featuring Vladimir Sokoloff &

Neva Patterson. IFB.

**WILLIAM GROPPER AT WORK**. 1 reel. Silent. \$2. IFB.

**WINDOW OF CANADA**. 31 min. \$12.50. Interview with Norman McLaren & examples of his work. IFB.

**WORKING WITH WATERCOLOR**. 18 min. \$12.50. Novel manipulations related to masterpieces. IFB.

**WORKS OF CALDER**. 2 reels. \$15. Poetic, semi-abstract interpretation of his work; narration by Burgess Meredith. MMA.

**THE WORLD OF MOSAIC**. 28 min. \$12.50. Its evolution from Sumerian, Greek, Roman, Byzantine & Aztec eras, with shots of Joseph Young at work. IFB.

**THE WORLD OF RUBENS**. 20 min. B/W. \$10. Life of the Flemish master reflected in his work. CFI.

### CALLIGRAPHY, LETTERING & TYPOGRAPHY

**ABCs**. 29 min. B/W. \$4.75. Dr. Frank C. Baxter analyzes the alphabet's origin, evolution of the letters A & B, Semitic letters' development from Eastern Mediterranean to Greece, early writing forms & similarities of Egyptian, Phoenician, Greek & Roman letters. (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

**ALONG THE NILE**. 29 min. B/W. \$4.75. Dr. Frank C. Baxter tells how man progressed from picture symbols to hieroglyphic, hieratic, demotic & coptic writing, discusses the significance of the Egyptian alphabet, & demonstrates Egyptian papyrus-sheet manufacturing. (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

**ALPHABET**. 10 min. \$4. Dr. Frank C. Baxter traces the alphabet's growth & development from the Phoenicians to the Greeks & Romans & probes its early Semitic meanings. (The Milestones in Writing series). Produced by The Dept. of Cinema, University of Southern California. CFD.

**BETWEEN THE RIVERS**. 29 min. B/W. \$4.75. Dr. Frank C. Baxter explains how early sign-sound writings were written & read, also clay tablet writing techniques, including cuneiform writing from ancient lands between the Tigris & the Euphrates. (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

**THE BOOK TAKES FORM**. 29 min. B/W. \$4.75. Evolution of Greek letters; ancient writing materials (wax tablets, forerunner of the leaved book, & papyrus scrolls); examples of writing in classic times—a discussion by Dr. Frank C. Baxter. (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

**HISTORY OF WRITING**. 28 min. B/W. \$5.50. EBF.

**KEYS TO THE MYSTERIES**. 29 min. B/W. \$4.75. Dr. Frank C. Baxter's comments on the work of Grotefend, Rawlinson & Champallion in deciphering ancient cuneiform & hieroglyphic

writing & the Rosetta Stone's role in unlocking the "mysteries." (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

**LETTERS IN LIVING**. 50 film slides. \$4 & 1-way shipping charge. The Institute of Design Exhibit, Aspen 1957. STA.

**LA LETTRE**. 1 reel. 16 & 35mm, \$3 & \$6 respectively. Lettering's development from Roman caps through cursive to Renaissance & modern. MMA.

**NEW WAY OF GRAVURE**. 13 min. B/W. \$5. Stanley W. Hoyer narrates & demonstrates copper-engraving technique. FI.

**1959 EXHIBITION OF THE ART DIRECTORS CLUB OF MILWAUKEE**. 29 35mm slides. Shipping charge. ADCM.

**THE NOBLE ROMAN LETTER**. 29 min. B/W. \$4.75. Modern letter forms, traced back to Roman capitals; Charlemagne's contributions to writing; parchment's & vellum's advantages over papyrus for forming book leaves; the Benedictine influence on fine book printing today—an examination by Dr. Frank C. Baxter. (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

**PICTOGRAPHS**. 10 min. \$4. Dr. Frank C. Baxter uses simple ideographics to demonstrate how, combined with other signs (pictographs), early man communicated with his fellows. (The Milestones in Writing series). Produced by the Dept. of Cinema, University of Southern California. CFD.

**PRACTICAL LETTERING**. 25 min. B/W. \$3. Demonstration of Commercial Gothic for mechanical drawing, art & lettering. FWC.

**THE PRINTED WORD**. 150 35 mm slides. \$10 & 1-way shipping charge. The 31st Exhibition of the Society of Typographic Arts of Chicago. STA.

**SIGN & SYMBOL**. 29 min. B/W. \$4.75. Dr. Frank C. Baxter explores primitive man's pre-speech communication methods (marks, signals, pictographs & sign language) & early cave drawings & compares Indians' & Egyptians' sign-picture writing. (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

**STA YEAR**. 150 35mm slides. \$10 & 1-way shipping charge. The 30th Exhibition of the Society of Typographic Arts of Chicago. STA.

**TYPE TELLS THE STORY**. 87 35mm slides. The basics of good advertising typography: How setting type right enlivens creative layouts, how the right face improves legibility, emphasis, accent, interest & overall appearance. ATTA.

**VENICE: THE PERFECT BOOK**. 29 min. B/W. \$4.75. Venice's role in developing fine printing; changes from heavy German letters to today's more slender, light & open faces; contributions of Coburger, Jansen & Manutius—a presentation by Dr. Frank C. Baxter. (The Written Word series). Produced by the Dept. of Cinema, University of Southern California. IU.

(continued in a future issue)

# Illustration West

a blend of realism with  
impressionism and  
personalized style

The Society of Illustrators of Los Angeles received more than 600 entries for its current show, Illustration West. 117 were chosen. Show was open to artists in Western United States and Canada.

The spirit of many of the pieces, representational but contemporary, individualized, impressionistic, is akin to that predominating in the current Illustrators '61 exhibition sponsored by the Society of Illustrators in New York.

West Coast illustrators point out that the kind of illustration in the show has been turned down by Art Directors shows in recent years because ADC juries have been design dominated.

## EDITORIAL ILLUSTRATION

Color:

- 1—Illustrator—Merle Shore  
Art Director—Lowell Butler  
Publication—Westways  
Client—Automobile Club of Southern California

Black and White:

- 2—Illustrator—Harry O. Diamond  
Art Director—Russell Lynes  
Publication—Harper's Magazine

## ADVERTISING ILLUSTRATION

Color:

- 3—Illustrator—Charles M. Wysocki, Jr.  
Art Director—William E. Dye, Jr.  
Agency—Ross Roy-B.S.F.D., Inc., Detroit  
Client—Dodge Trucks

Black & White:

- 4—Illustrator—Bob D. Smith  
Art Director—Lowell Butler  
Publication—Westways  
Client—Automobile Club of Southern California

## INSTITUTIONAL ADVERTISING

Color:

- 5—Illustrator—Charles M. Wysocki, Jr.  
Art Director—Conrad Capune  
Publication—Fluoroscope  
Client—The Fluor Corp., Ltd.

Black and White:

- 6—Illustrator—Gene Holtan  
Art Director—Gene Holtan  
Publication—A Picture Pickers' Picture Magazine  
Client—Gene Holtan

## EXPERIMENTAL

First Award:

- 7—Illustrator—Pat Heine  
Art Director—Pat Heine  
Agency—Carson/Roberts/Inc.

Honorable Mention:

- 8—Illustrator—Greta Elgaard  
Jurors of the show were George Rappaport, J. Chris Smith, Don Teague, Gordon Brusstar and Al Parker.





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## In Philadelphia

### Philadelphia AG show judged by 3

Gray & Rogers AD Vince Benedict, Wanamaker's AD Roy Boutellier, and Saturday Evening Post AD Ken Stuart comprised the jury for the Artists Guild's 9th annual at Philadelphia National Bank, March 3-17.

Certificates of excellence will be awarded to entries judged best in 4 cate-

gories: editorial, including books and institutional publications; consumer/trade, including all advertising media except that for department stores and specialty shops; retail; portfolio (any noncommissioned or unpublished experimental work). There will be a special popular award made in the portfolio category. All work submitted was produced in the past 2 years.

Show committee members are chairman Albert Michini, Ed White, Doris Ashley, Jim Heugh, Carrie Holmes, Mary Mowrey, Harvey Simpson, Kathryn Tyrell, Doug Warner, Charles Whitman.

### PMCA's 85th birthday "Conversations with Artists"

Twenty authorities in art and design are participating in a series of 4 forum discussions at Philadelphia Museum College of Art Monday evenings. The March meetings will be held at 8 p.m., March 6 and 20. Two forums were held in February.

March 6 discussion theme, Artists as Teachers, will be explored by John Ferren, instructor of painting, Queens College, N.Y., sculptor turned painter who has had one man shows in Paris and America and is regarded as a forerunner of abstract expressionism; Louis Finkelstein, representing PMCA as an associate prof., Dept. of General Arts and director of the freshman humanities program, romantic-abstract expressionist painter, has had several one man shows in New York; William M. McVey, teacher of sculpture, Cleveland Institute of Art, former head of sculpture department, Cranbrook Academy, has won numerous awards; printmaker/painter Gabor Peterdi, on faculties of Yale and Hunter, has had many one man shows, author of Printmaking.

Program chairman is Gibson Danes, dean, School of Art and Architecture, Yale, and author of "Looking at Modern Painting."

The March 20 subject will be Where Do We Go From Here. Chairman is Katherine Kuh, art editor, Saturday Review, formerly curator of painting and sculpture, Art Institute of Chicago, author of "Looking at Modern Art"; "Leger," "Art Has Many Faces."

Panelists are Larry Day, representing PMCA, Dept. of Drawing and Painting, an abstract "traditionalist," has had one man shows in Philadelphia and New York; Marcel Duchamp, who gave up painting in 1923 to create montages, biographical cinespectacles, etc., (his best known painting, *Nude Descending a Staircase*, and other works, are in the Philadelphia Museum); Louise Nevelson, sculptor in wood known also for

archeological studies in Mexico and Central America; Theodoros Stamos, abstract painter, in Venice Biennale 1949, retrospective exhibition, 1958.

The February meetings were on Art for Industry, and Artists-Craftsmen. In the former were chairman Peter Muller-Munk, past president ASID and founder of first president International Council of Industrial Designers, managing partner, Peter Muller-Munk Associates; AD industrial and graphic designer Sul Bass; Joseph Carreiro, director, Dept. of Industrial Design, PMCA; Richard S. Latham, past president, ASID, partner Latham, Tyler & Jensen; Dorothy Wright Liebes, award winning textile designer, colorist, stylist, founder of the Dorothy Liebes Textiles firm.

Just Lunning, general manager of Georg Jensen, was chairman of the second meeting. Participants were Anni Albers, textile designer and faculty member of Rhode Island School of Design and Fashion, author of "On Designing"; George Nakashima, furniture designer and architect; William D. Parry, director, Depts. of Ceramics and Dimensional Design, PMCA, potter and ceramic/sculptor; Elsa Schmid, portraitist and mosaicist, recent work combines mosaic and painting.

Admission is by subscription donation for PMCA scholarship fund. Fee for series is \$10; \$3 each. Checks should be made payable to Philadelphia Museum College of Art, Broad & Pine Sts.

### Directors' Choice show honors 28 ADs, artists, designers

Representative samples of work by artists and designers chosen by Dean E. M. Benson and 11 department directors at PMCA comprised the Directors' Choice exhibition held in the college galleries. The 28 were chosen for their "significant, creative contributions to their professions." A 32 pp. catalog describes work of each exhibitor and includes reasons for their selections, written by the dean and respective department directors.

Raymond A. Ballinger, director, Dept. of Advertising Design, chose Ayer ADs Paul Darrow and Walter Reinsel, and Herb Lubalin, AD/vp SH&L, New York. Children's author/illustrator Helen Borten was chosen by Louise B. Ballinger, director, Dept. of Art Teacher Education.

Others honored in the show included printmakers Antonio Frasconi and Gabor Peterdi, painter Lee Gatch, illustrators Rudolf Freund, Morton Roberts and Robert Weaver; fashion illustrators René Bouché and Dorothy Hood; photographers Harry Callahan, Robert Frank and Frederick Sommer; filmmaker John Hubley, filmmaker/furniture designer Charles Eames.



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too many cooks? . . .



agency • n. w. ayer & son inc.  
art director • john price  
client • first penns. banking & trust co.



agency • arndt, preston, chapin,  
lamb & keen, inc.  
art director • jack glen  
client • robertshaw-fulton  
controls co.

**the best recipe . . . GEORGE FARAGHAN STUDIO**

1934 arch street • philadelphia 3, pa. • LOcust 4-5711-12-13

represented by:

william d. lanser • phillip a. schoettle • john robinson

## trade talk

(continued from page 41)

Paterson & Simonson is now at 1830 W. 8th St. . . . University of California anthropologist **Prof. Edmund S. Carpenter** told 8th annual seminar of Toronto chapter, American Marketing Assn., that the artist, not the marketing researcher-psychologist is most important in marketing. He predicted the single ad, the institutional ad, may supplant product advertising in the next decade . . . **Phil Seragusan** is new superintendent of Mosen Typographers here. He's a director of the Hollywood Ad Club . . . **MIAMI: Sam Willig and Muriel Gash** paintings were at Sheridan Galleries . . . **MILWAUKEE:** Wisconsin artist **Aaron Bohrod** show at Art Center to Apr. 2. 47th Annual Exhibition of Wisconsin Art on from Apr. 6-May 7 . . . **NEENAH, WIS.: Kimberly-Clark's** letterhead contest will decide cash prizes each month for printers of outstanding letterheads. Merchant salesmen of K-C business papers may submit entries which must be printed on K-C cotton fiber business papers . . . **NEW YORK:** Photographers John Joyce Inc. now **Photo Image Inc.**, under the direction of **Ed Jaffe** and **Gordon Smith**. Still at 480 Lexington, YU 6-4970 . . . **Sam Uydesa**, formerly with Warsaw Studio, has joined **Leigh Charell Studio** (ad photography) as creative AD for fashion and catalog production . . . **Len Shields Photography**, 717 Shepherd Ave., Brooklyn, NI 9-2319, changing emphasis from industrial photography to illustrative, both editorial and ad . . . **Raymond Loewy Associates** has been renamed **Raymond Loewy and William Snaith, Inc.** Snaith has been a Loewy partner since 1945, managing partner since 1956 . . . March 6 is deadline for Museum of Modern Art's **Recent Paintings USA: The Figure**. Show will be held in the spring, 1962. Work done since Jan. 1, 1958 is eligible. Details from Junior Council Painting Exhibition, Museum of Modern Art, 21 W. 53 St. . . . **United Scenic Artists** honored theatrical designer/innovator **Gordon Craig** on his 89th birthday. President **Howard Bay** presented honorary membership

the **Guilford** for precise work  
the **NORedge** for close work . . . both are  
steel drawing board edges

for data check with your dealer or write  
**NEAR-NORTH BUILDING CO. CHICAGO, ILL.**

**acrolite**  
**FIXATIVES**  
**SATISFY!**

## in Chicago



Gene Friduss



Louis J. Bax

### Friduss and Bax set up photo studio

Photographic Illustrations, Inc. has been opened at 1355 N. Wells St., Chicago, by Gene Friduss, president, and Louis J. Bax, vp. Friduss, a native Chicagoan, had a New York studio for 17 years, was on the creative staffs of J. Stirling Getchell, New York, and McCann-Erickson, Chicago.

Bax, most recently with Stadler Studios, has been with Kling Studios, and Commercial Illustrators, Inc.



### Louis N. Pappas to O'Grady-Payne

Formerly AD with BBDO and Campbell-Mithun, Louis

N. Pappas has been appointed creative director of O'Grady-Payne, Inc., art studios.

### AD heads AG

Artists Guild of Chicago 1961 officers are president, Devenny-Wood AD/general manager Marvin Abelson; exec vp, freelance artist/humor illustrator/watercolorist Alex Yaworski; first vp, studio owner Charles A. Bracken; second vp, studio owner Leonard Black; treasurer, Gee Lumber Co. advertising manager Ruth Maisel; secretary, Promotion Arts Studio design illustrator Ted Carr.

**IT'S A STRIKE!**

A Service-set ad or promotion piece makes an impression like a ten strike! It hits the mark straight and strong with a smooth, effective delivery of your message. Specify Service for quality and craftsmanship that will give your printed material typographic excellence to spare!

**SERVICE TYPOGRAPHERS, INC.** 723 S. WELLS, CHICAGO 7, ILL. BR 7-8550

## on the West Coast



this tiny particle... can be ground into 12,800,000 pieces

A tiny point barely seen, is the point of this b/w bleed business ad aimed at top industrial management. Dramatic use of scale dramatizes ultra-fine grinding process at Southwestern Engineering Co., LA.

Credits: AD Douglas Kennedy, Charles Bowes Advertising. Photographer Sam Kwong.



**Wade C. Midkiff** Graphics, Inc., heads new LA firm representing nearly 60 leading designers, writers, illustrators and production personnel in southern California, has been opened at 722½ S. Western Ave. President Wade C. Midkiff, formerly with Studio Artists, Madden Co., and Major Studio as an independent producer, said the firm would specialize in visual communications for western industry in an 11-state area.



**Tv recruits for navy** Each in series of 10 animated commercials tells story of another young character and his problem, which is finally solved by joining the navy. Combination of facts and fancy, a light approach, characterize all. Clips here are from two. In one, a strolling young man suddenly encounters bird which gets under his hat, sings "navy." Man ends up in recruitment center and reveals source of his inspiration by taking off hat. In another, college grad wonders—in song, with chorus of professors—which brand of service to join, navy man sings him the navy's opportunities.

Credits: Original stories, Chris Jenkins, director/producer Robert Cannon, Playhouse Pictures.

RETOUCHING  
PRODUCT ILLUSTRATION  
COLOR - B & W

BACKED BY A COMPLETE ART SERVICE  
Layout to complete job. Quick service.  
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION  
672 S. Lafayette Park Pl. Los Angeles 57, DU 54631

## trade talk

to Craig, with actor **Sir Laurence Olivier** receiving the presentation for Craig who lives in France . . . **Harold S. Meden** and **Philip E. Franznick** have formed **Franznick-Meden Inc.**, sales promotion and ad design, at 145 E. 49, PL 5-0162. Meden was promotion mgr., Radio Advertising Bureau. Franznick was president of Franznick Graphics . . . **McKeown Studios** moved to 80 W. 40, New York 18, LO 4-6364 . . . **Kaiser Sedlow & Temple** moved to 654 Madison, corner 60th, 20th floor, TE 8-5722 . . . **AIGA Workshop in Design, Typesetting and Printing** offers membership at reduced rate of \$30 (to AIGA members or employees of corporate members). Classes are held Tuesday and Thursday evenings, 6-8, in NY School of Printing, 49th St. west of 9th Ave. For enrollment, contact **Mary Jane Ryder**, workshop secretary, MU 3-3568 . . . **Richie Richman** to penthouse, 333 E. 46, overlooking UN. YU 6-3388 . . . **Howard Ross** left Chartmakers for Rapid Art Service as vp. . . Designer/illustrator **R. J. Davidson** continues his Elmont, L.I. studio, but opened a branch at 130 E. 40, 9E, MU 6-4948 . . . Sales rep **Bill Day** now with **Comart Associates** . . . Attorney **Paul R. Pops** and CPA **Joseph L. Pops** addressed **Artists Guild** . . . Illustrator **Art Dorfmont** now repped by **Chuck Weber**, 230 Park, OR 9-4350 . . . **Dr. Irving Taylor**, who writes **Aimed Design** for **Art Direction Magazine**, is now director of research in visual communication, Nowland & Co., Greenwich. Recently he was the annual speaker at Dickie-Raymond, Boston. He prepared a visuals show for Natl. Visual Presentation Assn. March 9 meeting. . . **Howard R. Markoff & Co.** now at 150 Fifth Ave. with a new name, **Fortune Advertising Agency**, and new number, OR 5-6353. Markoff is president . . . Major loan exhibition of French old masters, at the **Metropolitan**, March 8-April 30. First such show in 20 years, it's titled **The Splendid Century**, has art of the 17th century . . . **Italian Drawings**, an international first-time loan exhibition organized by Uffizi Gallery from major Italian collections, at the **Metropolitan** March 2-April 9 . . . **Eli Cantor**, who has been graphic arts advisor to many industries and chairman of the production committee, Research Institute, was promoted to senior vp of **Composing Room**. He is the son of **Composing Room's** founder **Sol Cantor** . . . **Han Art**, first such show in U.S., and held under auspices of **Chinese Art Society**, is at **Asia House**, 112 E. 64 St., to April 19. Guest director is **Henry Trubner**, Royal Ontario Museum . . . March show at **Mead Papers Library of Ideas**, 230 Park, is **Record Album Covers**. Sponsored by Natl. Assn. of Recording Arts & Sciences . . . **Artists Guild** board member **Otto E. Markovics**, product design illustrator, now teaching at **School of Visual Arts**. He has left **Audio Productions** and technical storyboards,

SL 5-8748

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 HEBB DANCESTY TE 8-6119

and perispher theme shown at NY Savings Bank branches... **OMAHA:** **Bob Watson** from Meredith Publishing, Des Moines, to Bozell & Jacobs art staff... **Don Be** moved studio to his home, 6610 N. 31... **OAD** members invited to hang fine arts—for possible sale as well as display—at **Buchanan & Thomas**, 52nd & Underwood... **PHILADELPHIA:** **Design:** **John Gough** is a new staffer at **Berman/Steinhardt**... **Charles G. Douglas Jr.**, from vp of **Lewis & Gilman** to vp of **Design Planning Associates**... **KMG's** at 4 Gateway Center CO 1-5100... **ST. LOUIS:** **Warwick Typographers** added 7th Fotosetter photographic typesetting machine, making the plant the first in the world with 7 such. **Adrian C. Olaszewski** directs the Fotosetter Div. . . **SAN FRANCISCO:** **Pioneer** printing firms merged to become **Filmer Brothers Press, Taylor & Taylor**. **Filmer** bought out **T&T, Robert W. Washblish**, who was **T&T** vp, opened offices at 576 Sacramento St. as a graphic arts consultant. He used to be an AD with **FCB** in Chicago and **S.F.** . . . **W. ORANGE, N.J.:** **Manuel Guilherme** now a partner in **Harry J. Gitten Advertising Design Studio**. He's been there a year . . .



**ITSAVERYTOUGHGAMEBUTWELKET!**



## what's new

(continued from page 32)

**GLASS SCRIBED PORTABLE LIGHT TABLES** have grids scribed in  $\frac{1}{8}$ " and  $\frac{1}{12}$ " squares in glass sizes 21x25" and 30x40". Circle marks direct center of working surface. Two styles of scribing available are acetate over glass grid top; machine scribed glass grid top. The first: grid lines are made on precision cameras from accurately ruled master, knife cutting not commended. The second: method of etching is identical in manufacturing fine glass screens used in halftone work up to 33 screen, knife cutting will not damage surface. Details and prices, from Foster Mfg. Co., 140 N. 13th St., Philadelphia 7.

**PORTABLE WORK CENTER** is made up of series of benches, 30" wide and 28" deep, which come with drawers or with door cabinets, with or without wheels. Drawer units are mounted on nylon rollers with latches and padlock attachments as standard equipment. Tops are 12 gauge steel, tempered masonite surface optional. Details from Equipto, Aurora, Ill. Ask for Equipmentogram #310.

**ALUMINUM EDGE DRAWING BOARDS** are said to give greater accuracy in drawing with a T-square, as well as increased warp resistance. Available at art, drafting, supply and stationery dealers, in 5 sizes, 12"x17",

16"x21", 18"x24", 20"x26", 23"x31". For literature or name of local dealer, write Anco Wood Specialties, Inc., Glendale 27, L. I., N. Y.

**NEW WATER COLOR PACKAGE** of 16 semi-moist colors, with brush and watercup, comes in a Lumarith-covered rack display pack, so quality can be seen at a glance. Details from manufacturer Art Crayon Co., Inc., 200 Fifth Ave., New York 10.

**PRINTING PAPER DISPLAY** for use by local clubs will be shipped free. This is a 14-ft. display featuring Kimberly-Clark's periodic samples for printing papers, the Let's Swap Ideas contest, and educational booklets. Request from K C salesmen, or write Lyle Landrum, advertising and promotion supervisor for printing papers, Kimberly-Clark Corp., Neenah, Wis.

**SPRAY PAINTING EQUIPMENT** from Binks Mfg. Co., 3140 Carroll Ave., Chicago 12, Ill., includes: Wren Air-Brush and Wren-Pak, 2 units for precision air brush work, (Wren-Pak has its own canned air supply for use on-site or in shop); Airless equipment—a new economy airless spray painting rig for signs; Standard equipment. Also in Canada at 14 Vansco Rd., Toronto, Ont.

<b>THE ART UNIT</b>	NO FEES
<b>A PLACEMENT SERVICE FOR COMMERCIAL ARTISTS</b>	4
<b>Murray Hill 8-0540</b>	4
<b>PROFESSIONAL PLACEMENT CENTER</b> NEW YORK STATE EMPLOYMENT SERVICE	4
	MADISON AVENUE NEW YORK 22

**FINE COLOR RETOUCHING**

- dye transfer
- ektacolor (type c)

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 MO 7-4051

## booknotes

**POSING FOR THE CAMERA.** Harriett Shepard & Lenore Meyer. Hastings House. \$6.95.

A "professional guide" presents know-how for models and director-photographers to function as working teams, each understanding the other. Pictorial figure symmetry, major and minor posing-figure components (body, legs, arms and head), and their functions in relationship to the camera, are shown via shadowgrams in consistent, progressive patterns from basic to advanced techniques. The creative process is also discussed. Composing problems of component body parts is particularly useful.

**AMERICA'S TASTE**, edited by Marjorie Longley, Louis Silverstein, Samuel A. Tower. Simon & Schuster. Indexed. \$12.50.

A superb visual and reportorial record of the cultural events since 1851 as seen and reported by contemporary observers in the New York Times.

Some text links the eras together, captions the pictures, but most of the 332 10½x13½ pages reproduce pictures and articles. Some of the type from old editions is difficult to read, but adds a you-are-there flavor. This is more than a pictorial swipefile. It is an emotional and intellectual stimulus; a book you browse and read, and browse and read again. A picture source list facilitates obtaining necessary permissions.

Here are paintings, sculpture, architecture, caricatures, of each period. Also illustrations from the first editions of books now classics, magazine illustrations, typography, advertisements. Also Matthew Brady pictures, Currier & Ives prints, paintings by the Hudson River School artists, Nast cartoons. Everyone seems to be in these pages, Winslow Homer, Eakins, Childre Hassam, Horatio Greenough, Audubon, etc.

The book is feast to the mind as well the spirit. It has the first reviews of such books as War & Peace or Frank Lloyd Wright's autobiography. Here are reviews of openings of shows by Grant Wood and Charles Dana Gibson, of Weber & Fields burlesque performances. Here are full front pages of historic occasions such as the Dred Scott decision, opening of the Crystal Palace, firing of the first shot in the Civil War, sinking of the Lusitania, through the launching of a satellite into orbit.

From Uncle Tom's Cabin through Jack Kerouac, from Stephen Foster to Leonard Bernstein, from the building of St. Patrick's Cathedral through the furore over Frank Lloyd Wright's Guggenheim

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Museum, it's all here . . . wars and reconstruction, importing of talent and home grown talent, the gay nineties and the roaring twenties, the New Deal, the age of space, presented so that you live it while you read it.

**MODERN PACKAGING ENCYCLOPEDIA ISSUE**  
**OR 1961. November 1960, Vol. 34, No. 3A.**  
**Modern Packaging Corp. \$3.**

From its S. Neil Fujita cover to its buyers' Directory, the 859-page Encyclopedia, designed by AD Donald R. Rutherford and assistant Nichola Hupalo, is chockful of useful data. Packaging, it predicts, faces a challenging era of tailored-to-use materials, with mills now producing more versatile stocks that can be formulated, treated or coated for wider selection and more effective use. Anticipated are intensified problems of economy, protection and marketing effectiveness and faster, more frequent package obsolescence. Of special interest is Package Designs That Sell, presenting the views of Jim Nash (basic design), William R. Galbraith (typography and design), Egmont Arens (effective illustration) and Howard Ketcham (color). Other chapters cover package planning, merchandising trends, printing arts (including aluminum foil and heat-transfer printing), displays, labeling, and decorative and gift packaging. Another section treats boxboards, folding and set-up boxes, cans, tubes, liquid-tight containers, multipacks, wraps, overwraps, pouches and unit and strip packaging. Discussed also are molded plastic and metal package innovations, and tabular check-lists. The designer, incidentally, is described as one who knows color-design aesthetics, merchandising, consumer's psychological reactions, and when to follow trends or establish new patterns.

**'60 ANNUAL OF ADVERTISING ART IN JAPAN.**  
**Bijutsu Shuppan-sho. Published in the U.S. by**  
**Universe Books, Inc. \$12.50.**

A handsome 8½" x 12" Art Directors Club of Tokyo annual has 300 pages of award-winning ads and bi-lingual reports, last year's World Design Conference, plus 96 pages of studio-supplier ads. It points out that large advertisers, formerly using a few designers, now have superior art staffs, are more aware of visual appeal and have begun to organize technique. Although Japanese advertising esthetics and art have improved, the annual points up these weaknesses: immaturity of packaging and industrial design of exported goods; lack of understanding of functional advertising art; few designers seriously striving to create themes; need for a new design approach based on native characteristics and tradition; prevalence of stereotyped ads (particularly in newspapers); need for new,

talented ADs and fresh, individualistic artists; original design's failure to advance. Yujobo Nobuaki suggests that photography most readily fulfills good design requirements, and that creative beauty and true functionalism require more positive design cooperation.

**AMERICAN HERITAGE. December 1960, Vol. XII,**  
**No. 1. American Heritage Publishing Co. \$3.96.**  
**(\$15 annually).**

Latest issue's articles of interest to ADs are: (1) The Prodigious Panorama, ten whaling scenes from New Bedford's pre-Civil War 8½' x 1,275' canvas, originally

mounted on rollers for unreeling before lecture audiences, painted by Caleb Purinton, sign painter and decorator, and Benjamin Russell, ship owner; (2) A Vanished America in Stereo, 23 stereographs from Lorrain Lethuray Dexter's collection; (3) A Certain Nicholas of Patara, how "Santeclaus" was pictured for the first time in America (or anywhere else) in 1821. Other tidbits are Reynold's portrait of Lord Jeffery Amherst and an Ambroise Louis Garneray print, praised by Herman Melville as one of the finest whale hunts ever depicted.



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## DIRECTIONS

by Stephen Baker



*Papert, Koenig, Lois, Inc.*



Ask anybody and he will tell you that it is no longer possible to form an advertising agency.

There are several reasons.

One is too much competition. Thirty or forty years ago you could have an agency of your own, provided you had a little capital and a lot of patience. But in those days there weren't some two thousand other agency heads all having much the same objectives.

Secondly—so the argument goes—today clients want a myriad of services from their agencies. How is your solicitation for new business going to stack up next to a giant's? Like a ten-minute cartoon presentation preceding the feature movie.

Big money, top talent, versatile servicing all favor the big agency. There's something comforting about bigness. It makes clients feel good.

Notwithstanding, only a few years ago a group of brilliant young people gathered together and decided to strike it out on their own. Their assets were: a skimpy bankroll, large dreams and gigantic self-confidence.

Thinking big, they rented a floor in the Seagram's Building. Each member of the organization had a wall-to-wall, floor-to-ceiling window to go with the decor. If he had nothing better to do, he could stare out of the window and watch the traffic go by many floors below.

For quite a while all four young men had ample time to do just that. Money was going out faster than business was coming in. Soon one of the partners got out of his chair and went home.

Today, the aggregate billing of the agency, Papert, Koenig, Lois, has passed the five million dollar mark. Their bevy of clients include such impressive advertisers as Coldene, Renault Distributors, Wolfschmidt Vodka, Dansk, Dilly Beans, Evan-Picone and many others. And the three men (with a staff of thirty-five) occupy two floors in the Seagram's Building and have twice as many windows as a few years ago.

Not too surprisingly, their self-confidence is as colossal as ever. If their ego has received a few blows in the course of events, the loss is hardly perceptible.

Fortunately—for Papert, Koenig, Lois and the entire advertising industry—their optimism is not wholly without foundation.

If there was ever any need for a creatively-oriented agency, it is today. While agencies keep adding services on top of services, creativity (and by that we mean the creativity that moves goods) often gets lost in the shuffle. There is reason to assume that this won't happen here. All three men have strong inventive minds. None of them is in the habit of lying low when his convictions are challenged. Good showmanship is mixed with good advertising sense. When the agency becomes large enough—as it will—to expand its client services, its imaginative philosophy of selling will most likely be reflected in marketing, research, merchandising, media buying and any other phase of advertising stratagem.

It is gratifying that originality is still a saleable commodity in advertising.

We are sure that Papert, Koenig, Lois are going to make an impact on the advertising world. We wish them the best of luck.



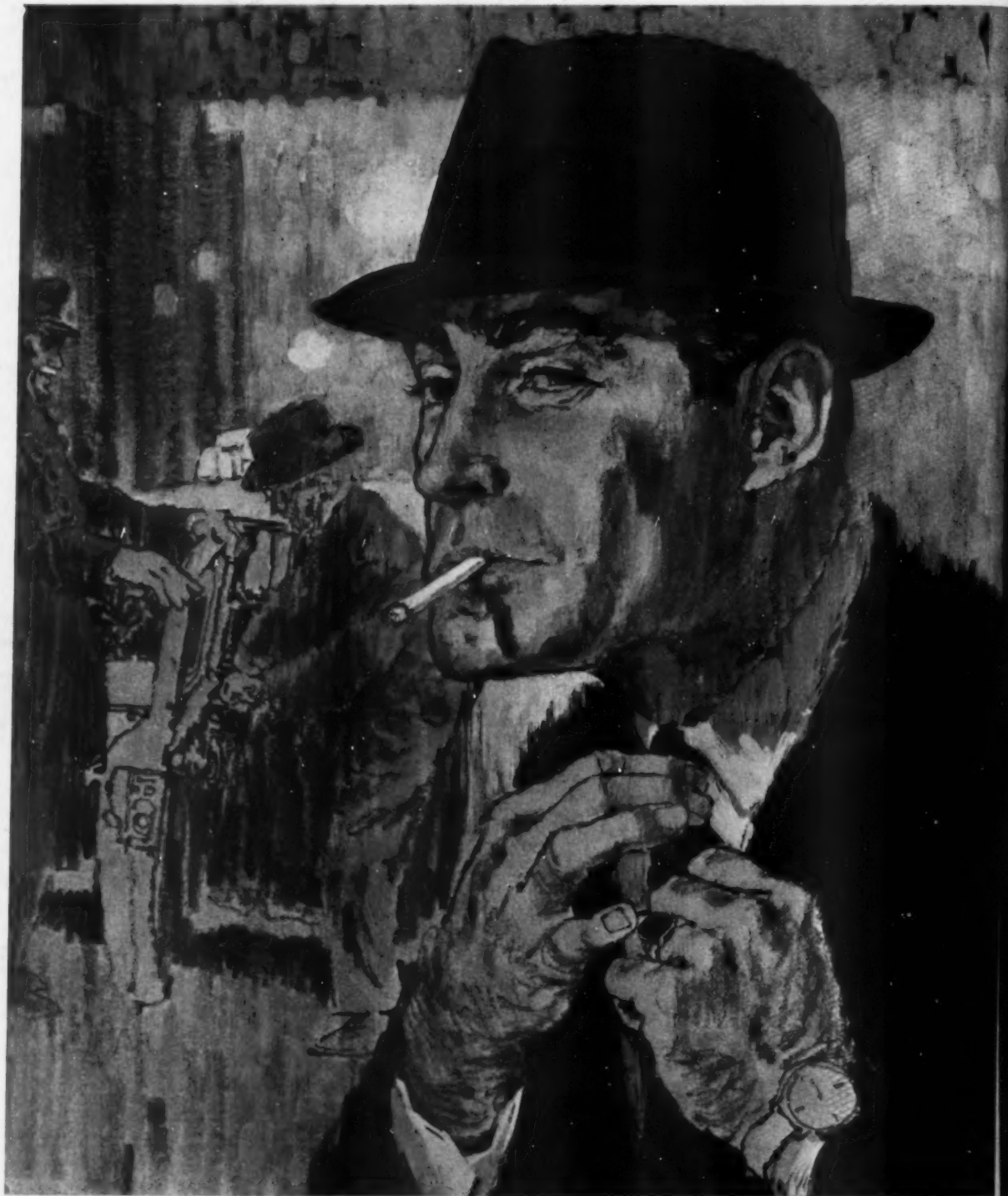
ISA BARNETT'S sensitive pen and brush have long caught the pathos, the exuberance of victory as well as the bone-tired weariness of the men who fought our nation's greatest battle for survival. In this year of the Civil War's 100th Anniversary, if you have the problem of illustrating history in a bold, believable, dramatic way, call or write to Bill Neeley and ask to see Isa Barnett's portfolio. Neeley Associates Inc., 45 W. 45th St., N. Y. C., CI 6-3660

Sketches from the Bantam Book, "If the South Had Won the Civil War." Art Director Len Leone



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